BBC

FAKING A CITY IN WWI

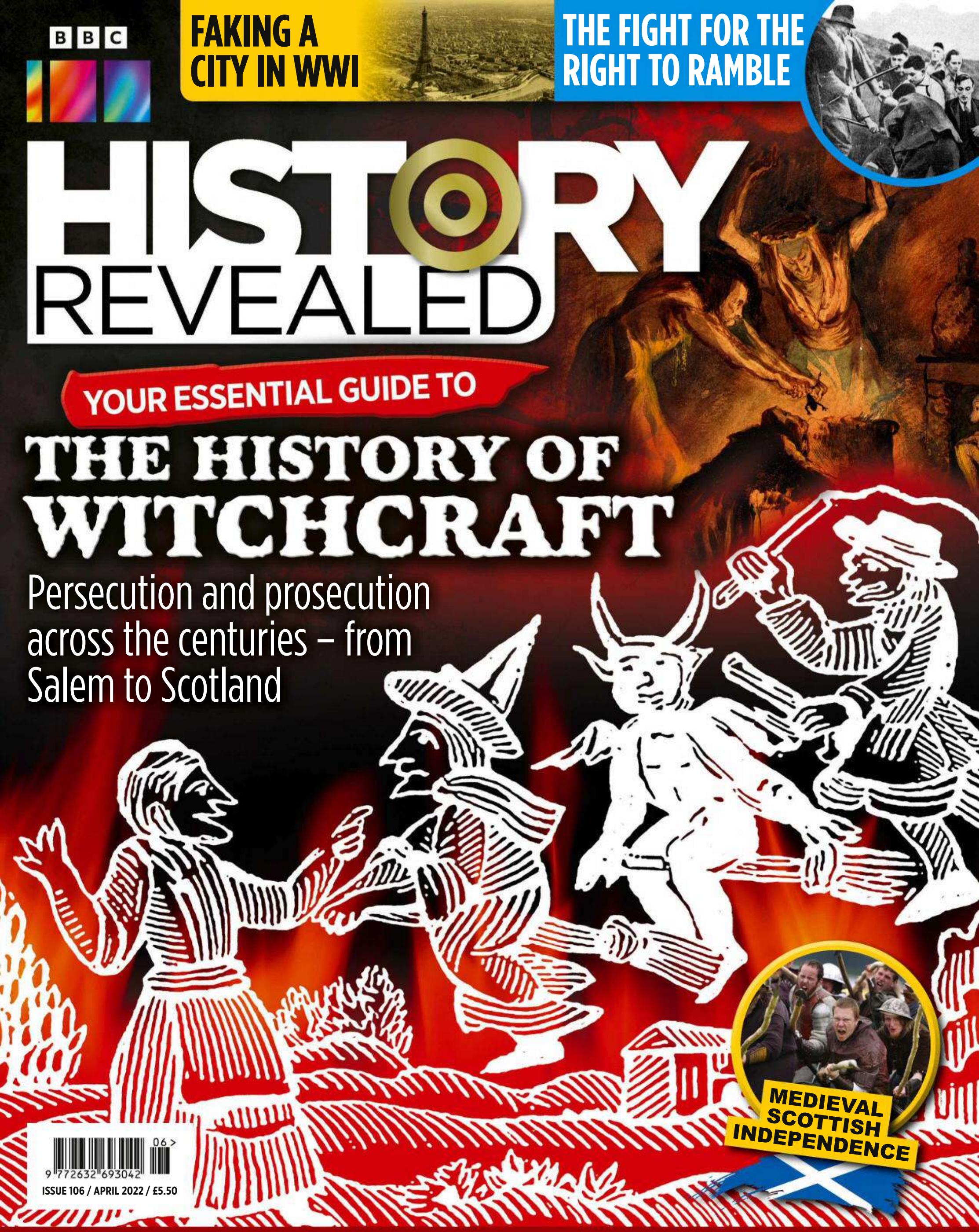
THE FIGHT FOR THE RIGHT TO RAMBLE

HISTORY REVEALED

YOUR ESSENTIAL GUIDE TO

THE HISTORY OF WITCHCRAFT

Persecution and prosecution across the centuries – from Salem to Scotland



MEDIEVAL SCOTTISH INDEPENDENCE

9 772632 693042 06>

ISSUE 106 / APRIL 2022 / £5.50

PLUS Sarah Biffin: From sideshow act to celebrity artist Q&A: What was the Toddlers' Truce?

WAR THUNDER

New?
GET YOUR
FREE
BONUS

BECOME A PILOT YOURSELF!
WARTHUNDER.COM/FLY

© 2009—2018 by Gaijin Entertainment.
All rights reserved.

XBOX ONE PS4 Windows STEAM Mac oculus VIVE

12 www.pegi.info

WELCOME APRIL 2022

Tens of thousands of people across Europe have been accused and tried for witchcraft across the centuries, as this month's Essential Guide explores

The history of witchcraft is a dark one, filled with persecution and terror; an estimated 30,000 to 60,000 accused witches were executed across Europe between 1427 and 1782. It is a story of witch-hunters and paranoia, torture and trials, as well as fantastical tales of witches' sabbaths and pacts with the Devil. In this month's Essential Guide, we've enlisted the help of expert Professor Owen Davies to **explore how and why people were accused of witchcraft, and find out what happened to those who were found guilty**. Start reading from page 28.

Elsewhere, we examine the life and career of 19th-century artist **Sarah Biffin, a woman born without legs and arms who taught herself to paint and sew with her mouth**. So great was her talent that she was even employed by the likes of Queen Victoria. Discover her remarkable story from page 59.

Also this month, we investigate an **audacious act of subterfuge from World War I**, which saw the creation of a sham Paris to confuse German war planes attempting to bomb the French capital (*page 66*), and analyse one of **Vincent van Gogh's last self-portraits**, painted in the wake of the mental health crisis that saw him mutilate his own ear (*page 64*).

Plus, we look at **medieval Scotland's fight for independence** (*page 21*), and revisit the **Kinder Scout trespass of 1932**, 90 years after the event (*page 16*).

See you next month!

Charlotte Hodgman
Editor

THIS MONTH'S BIG NUMBERS

37
The height, in inches, of renowned artist Sarah Biffin (1784–1850), who painted miniatures using her mouth

178
The number of witchcraft trials known to have taken place in Edinburgh between 1563 and 1736

2060
The year in which Isaac Newton predicted that the world would end, based on a biblical interpretation

GET INVOLVED

FIND US ONLINE
Visit our online home, ***historyextra.com***, for a wealth of exciting content on British and world history, as well as an extensive archive of magazine content from *BBC History Revealed* and our sister publication *BBC History Magazine*.

HISTORY EXTRA PODCAST
Download episodes for free from iTunes and other providers, or via *historyextra.com/podcast*

CONTACT US
facebook.com/HistoryExtra
twitter.com/HistoryExtra
@HistoryExtra

EMAIL US: haveyoursay@historyrevealed.com
OR POST: Have Your Say, *BBC History Revealed*, Immediate Media, Eagle House, Colston Avenue, Bristol, BS1 4ST
EDITORIAL ENQUIRIES: 0117 927 9009

SUBSCRIPTION ENQUIRIES:
PHONE: 03330 162 116
EMAIL: historyrevealed@buysubscriptions.com
POST: *BBC History Revealed*, PO Box 3320, 3 Queensbridge, Northampton, NN4 7BF
OVERSEAS: In the US/Canada you can contact us at: Immediate Media, 2900 Veterans Hwy, Bristol PA, 19007, USA
immediatemedia@buysubscriptions.com
Toll-free 855 8278 639

GET YOUR DIGITAL COPY
Digital versions of *BBC History Revealed* are available for iOS, Kindle Fire, PC and Mac. Visit iTunes, Amazon or *zinio.com* to find out more.

USPS Identification Statement
BBC History Revealed (ISSN 2632-6930) (USPS 022-450) April 2022 is published 13 times a year (monthly, with a Christmas issue in December) by Immediate Media Company London Limited, Vineyard House, 44 Brook Green, Hammersmith, London, W6 7BT, UK. Distributed in the US by NPS Media Group, 2 Enterprise Drive, Suite 420, Shelton, CT 06484. Periodicals postage paid at Shelton, CT and additional mailing offices. Postmaster: Send address changes to *BBC History Revealed*, PO Box 401, Williamsport, PA 17703, USA

ON THE COVER: GETTY IMAGES X9, WILLOW PUBLISHING X1 / ON THIS PAGE: GETTY X1, JENI NOTT X1

CONTENTS APRIL 2022

YOUR ESSENTIAL GUIDE TO

THE HISTORY OF WITCHCRAFT

30 Key moments in witchcraft history
We chart six centuries of fear and persecution in Britain, Europe, the American colonies, and beyond

32 Witchcraft in the ancient world
We reveal the early origins of beliefs in the supernatural

36 From accusation to trial
What happened when an accused witch was arrested and forced to represent themselves in court?

40 Hunting for witches
We meet the vigilantes who took extreme measures in a bid to track down their 'prey'

42 Scotland's witch hunts
A look at some of the facts and statistics associated with the persecution of witches north of the border

44 Witchcraft: fact or fiction?
Professor Owen Davies helps debunk eight of the biggest myths and misconceptions about European witchcraft

49 Zombies of the Caribbean
We take a trip to Haiti and the Dominican Republic, where magical beliefs still play a role in society today

52 The Salem witch trials
How did a vulnerable New England settlement end up playing host to the most notorious witch trials in history?

56 Wicca and modern witchcraft
Why a new movement flourished in the 20th century

▲ An American horror story: how sinister accusations led to unimaginable tragedy in 17th-century New England

FEATURES

59 Sarah Biffin: artist, writer, trailblazer
We explore the remarkable story of the disabled Englishwoman who ended up painting portraits for European royalty

64 Great Paintings: Self-Portrait with Bandaged Ear
Discover why a harrowing Vincent van Gogh masterpiece actually carries an important message of hope and determination

66 WWI's fake city
Inside France's bold plan to fool German planes during the Great War

70 What if... the Ottomans had won at Lepanto?

▲ Meet the disabled artist who found 19th-century fame

▲ How Van Gogh created an iconic self-portrait

GETTY IMAGES X6, ALAMY X4, WELLCOME COLLECTION-PUBLIC DOMAIN X1, LAUREN DERBY X1, THE COURTAULD X1

32 ◀ Discover how ancient civilisations – from the Babylonians to the Hittites – dealt with people's fears of witchcraft and the supernatural

36 ▲ Witchcraft and the law: how were suspects tried?

49 ▲ Inside Haiti's history of zombies and sorcerers

40 ▲ Meet Matthew Hopkins, the 'witchfinder general'

44 ▲ How many people were executed as witches?

66 ▲ Discover how an Italian engineer tried to build a fake version of Paris

70 ▲ Why the Ottomans' biggest naval defeat may not have mattered after all

EVERY MONTH

6 Snapshots
A woolly mammoth in Siberia, and more

12 What We've Learned This Month
Ancient Greek relics in southern Italy, an explosive World War II wreck, and more

14 My Life in History
Andrew Deane, Royal Armouries jouster

16 This Month in... 1932
Radical ramblers protest in the Peaks

19 Paranormal Cold Case
Danny Robins discusses a Surrey poltergeist

21 In a Nutshell
Inside the 1320 Declaration of Arbroath

24 Spotlight on... Founding Father George Washington

73 Q&A
How long did it take to paint the Sistine Chapel? This, and other questions answered

79 TV, Film & Radio
This month's history entertainment

82 What's On
Five exhibitions and events to visit

84 Books & Podcasts
The latest historical releases and podcasts

86 Historical Fiction
Lianne Dillsworth shares an extract from her debut novel, *Theatre of Marvels*

87 Prize Crossword

88 Letters

89 Next Issue

90 Photo Finish

LIKE IT? SUBSCRIBE!
GET 6 ISSUES FOR £9.99
26

SNAPSHOTS

1977
A MAMMOTH TASK

In 1977, a miner in the Magadan Oblast of eastern Russia made an amazing discovery: a perfectly preserved baby woolly mammoth, buried within a thawed patch of earth. Had it not been for the fact that the species had long been extinct, onlookers would have been forgiven for thinking that the frozen animal had died recently: blond fur still covered his skin, and traces of his mother's milk even remained in his stomach. Given the name 'Dima' after a nearby stream, experts deduced that the mammoth would have been around eight months old when he fell into a mud pit and drowned more than 40,000 years earlier. To prevent the body from decomposing in the sun, Dima was placed in a tent before being taken to Leningrad (now St Petersburg) for testing.

GETTY IMAGES

SNAPSHOTS

c1925
MAMBO ITALIANO

Dancing is a fantastic way to stay fit and nimble, and these young men – seen practising their moves at a training centre for the blind in Florence – certainly aren't going to let their disabilities keep them off the dancefloor. Although specialist schools for the visually impaired had been established around the world during the late 18th century, it wasn't until the early 20th century that vast improvements began to be made in education, recreation and training for blind people. Braille became more widely established, and by the 1920s, numerous advocacy groups – such as Italy's Union of Blind and Partially Sighted People – had been founded with the intention of improving people's lives further.

GETTY IMAGES

FRAKKER
SMAA PRISER
DE KØBER MED FORDEL
NU
REGN

SNAPSHOTS

1936
MOVE OVER, MAD MEN!

Clever Copenhagen clothier Christian Troelstrup certainly knew how to make his business stand out from the crowd: by covering the entirety of his five-storey shop in overcoats. According to press reports from the time, the Dane came up with the marketing tactic while figuring out what to do with excess stock before moving into a new premises. Remarkably, the gimmick worked, and curious locals started gathering outside the shop in their hundreds. By the time the police had arrived to control the crowds and demand that the coats be taken down, all the garments had been sold.

GETTY IMAGES

THINGS WE LEARNED THIS MONTH...

RECENT HISTORY HEADLINES THAT CAUGHT OUR EYE

The finds at Velia included the remains of a Chalcidian helmet – a popular type of Greek headgear during the fifth and sixth centuries BC

ANCIENT GREEK ARTEFACTS FOUND IN ITALY

The remains of an ancient Greek temple, along with helmets and fragments of weapons, have been uncovered in southern Italy. Archaeologists made the discovery at the site of Velia, a colony founded by Greek settlers after defeating the Etruscans and their Carthaginian allies at the sixth-century BC battle of Alalia. Experts believe that the objects may have been left as offerings to the goddess Athena, with one of the helmets possibly taken from the enemy during the naval clash itself. Also found at the hilltop location were vases inscribed with the word 'sacred'.

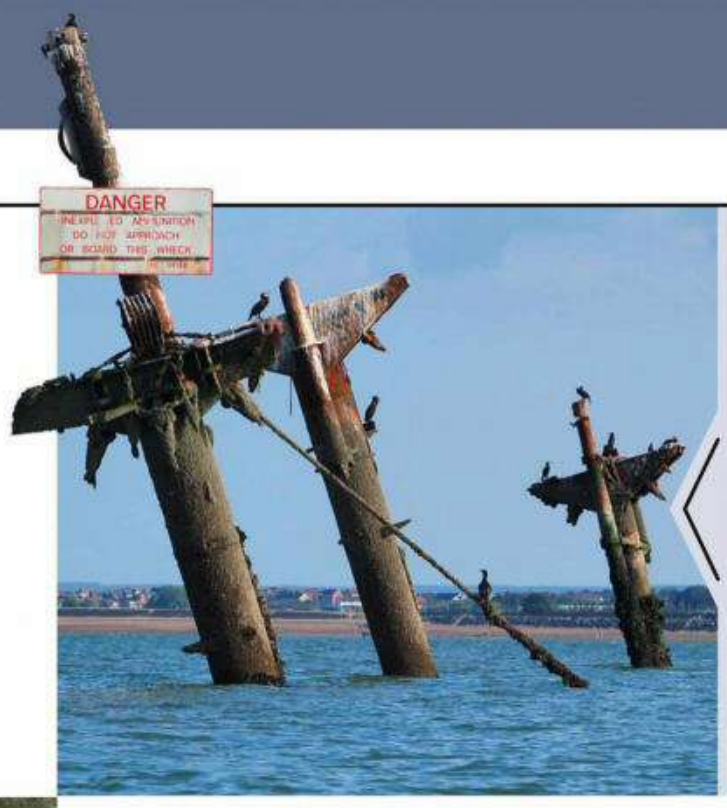
ABOVE: The ruins of the temple were discovered on the acropolis – the highest point of the ancient settlement

LEFT: A bronze Etruscan helmet was found also found at the site, likely captured following the naval battle of Alalia

SCAVI ACROPOLI DI VELIA X3, ALAMY X1, EASE ARCHAEOLOGY (GRAEME WILSON AND HAZEL MOORE) X1, ATHRIBIS-PROJEKT TÜBINGEN X2, THE MASTER AND FELLOWS OF TRINITY COLLEGE CAMBRIDGE X1

BRONZE AGE WOMEN TOOK THE LEAD

A mass migration to Orkney during the early Bronze Age was mostly led by women, claims a new study authored by researchers at the universities of Edinburgh and Huddersfield. DNA analysis of human remains found on the Scottish islands shows that unlike other European resettlement movements of the period, which were led by men as livestock farming expanded, it was immigrant women who had the greatest impact on the local genetic makeup. The settlers were partly descended from pastoralists who hailed from the steppe lands north of the Black Sea.

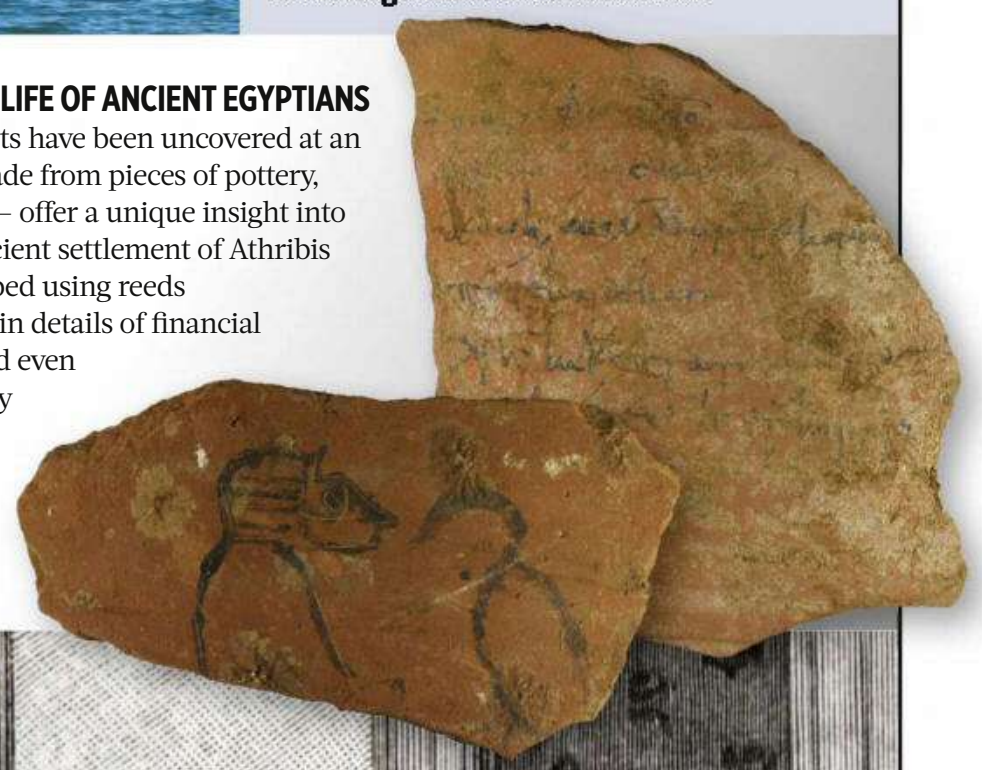


TICKING TIMEBOMB IN THE THAMES

The wreck of a World War II ship in the Thames Estuary will be partially dismantled to reduce the chances of it exploding. According to proposals by the UK government, the steel masts of the SS *Richard Montgomery* – an American vessel that ran aground in August 1944 will be cut back to prevent them from collapsing and accidentally detonating the 1,400 tonnes of explosives thought to remain inside the ship's hull. Efforts to remove the vessel's dangerous cargo shortly after the grounding were halted by the Admiralty due to the huge financial costs involved.

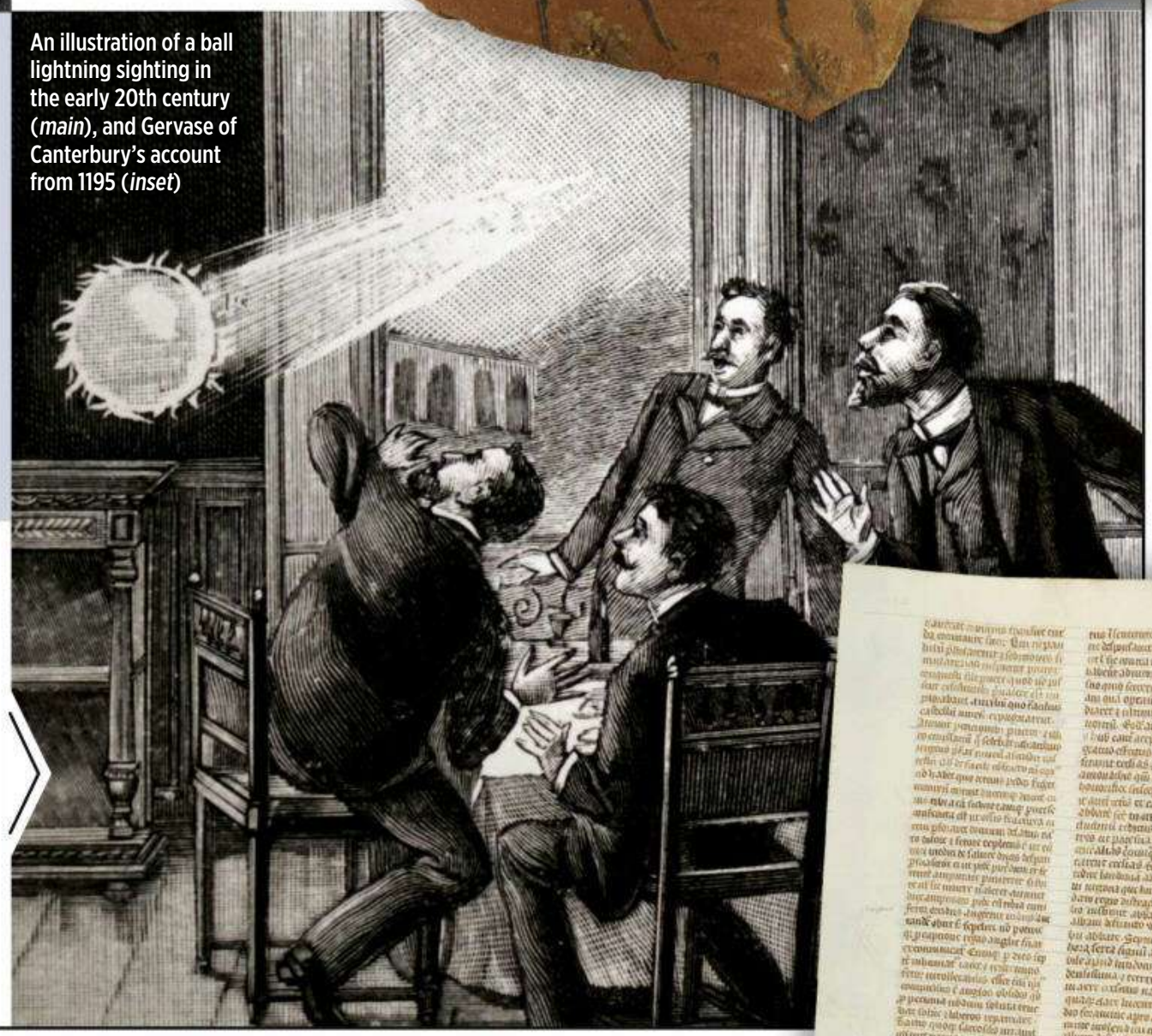
POTTERY REVEALS EVERYDAY LIFE OF ANCIENT EGYPTIANS

More than 18,000 writing tablets have been uncovered at an archaeological site in Egypt. Made from pieces of pottery, the tablets – known as *ostraca* – offer a unique insight into the people who lived in the ancient settlement of Athribis around 2,000 years ago. Inscribed using reeds dipped in ink, the tablets contain details of financial transactions, lists of names, and even writing exercises undertaken by children as a form of punishment. According to experts, finding such a large quantity of *ostraca* in one location is rare.



£57,000

The cost recently paid at auction for a unique virtual copy of Paul McCartney's handwritten notes for 'Hey Jude'



An illustration of a ball lightning sighting in the early 20th century (*main*), and Gervase of Canterbury's account from 1195 (*inset*)

OLDEST REPORT OF BALL LIGHTNING?

The earliest report of ball lightning in England has been found in a monk's chronicle written in 1195. Researchers at Durham University noted a similarity between modern accounts of the phenomenon and a passage written by Gervase of Canterbury, who wrote that "a marvellous sign descended near London", before going on to describe a dark cloud that produced a white spherical substance. Ball lightning – a rare weather event in which bright round objects descend from the sky during thunderstorms – has been extensively studied, but the phenomenon is still largely unexplained.

“I need to be able to control 1,200lbs of fiery horse, while travelling at nearly 30mph and wearing 75lbs of armour”

ABOVE: **Andrew (*left*) clashes with a fellow competitor during a Tudor jousting tournament held at the Royal Armouries’ purpose-built tiltyard in Leeds city centre**

LEFT: **Visitors to the museum are not only treated to jousts, but demonstrations involving hand-to-hand combat (*far left*)**

ROYAL ARMOURIES

Jouster at the Royal Armouries

Andrew Deane

HOW DID YOU GET INTO JOUSTING?
I studied drama in London in the early 1980s and stage combat was taught as part of the curriculum. For this part of the course, I was very lucky to be taught by a renowned fight choreographer named John Waller, who had gained a reputation for staging exciting combats that were also as close to being as historically accurate as possible. As well as being the best teacher in the country at the time, John also ran a history group called the Medieval Society. Founded in 1963, the goal of the group was to explore the skills of the medieval warrior. After being invited to join the company myself, I learned how to use all sorts of medieval swords and weapons, including the English longbow.

However, jousting was always the heart of the Medieval Society's live shows, being the first organisation for hundreds of years to joust using armour created to mirror the originals from the 15th century in design, materials and weight. Having ridden horses from a very young age, being a knight was right up my alley.

WHEN DID YOU START WORKING FOR THE ROYAL ARMOURIES?
In 1996, having had only moderate success as an actor, a new opportunity arose: the chance to perform every day on horseback or in uniform telling the stories of warriors past. The nation's collection of arms and armour had previously been housed in the Tower of London but was in the process of being moved to a new, purpose built museum in Leeds called the Royal Armouries. It came with a menagerie court full of horses, working dogs, hawks, owls and falcons, plus performance areas where we could demonstrate sword styles from around the world while dressed in correct period kit. What an opportunity! I gave everything up and moved to Yorkshire. That was now more than 25 years ago and I'm still playing 'dressing up' today.

WHY WAS JOUSTING SO IMPORTANT TO MEDIEVAL SOCIETY?
The development of the iron stirrup (probably in the early eighth century) meant riders suddenly had a more stable platform when riding a horse, enabling them to wear more protection and carry heavier weapons: the throwing spear was replaced by a sharp, four metre long lance, for example. By the 11th century, knights (covered head to foot in mail) were practising cavalry exercises in preparation for battle, and by the 14th century, this had evolved into spectacular tournaments, with jousting as its centrepiece. Kings were still leading their armies in the Middle Ages, so to be seen competing successfully in the joust was important.

But another reason it remained a sport for the privileged few was because of the huge costs involved. The armour, horses and large retinue of people needed to maintain and transport the equipment everywhere means it was naturally very exclusive a bit like owning a Formula 1 team today.

Andrew kitted out in some of his medieval regalia. After a career as an actor, Andrew jumped at the opportunity to work at the Royal Armouries when its Leeds site opened in 1996

WHAT SORT OF TRAINING DO YOU DO?
Medieval knights were fit and took part in comprehensive training programmes that included running and even climbing in their armour. Importantly, they were also required to undertake exercises with their destrier (war horse), ensuring that the animal was also fit, balanced and responsive.

Today the training is similar, and over the years I've used rugby, karate, swimming and riding to keep in good shape, while also trying to take part in as many competitions as I can. Ultimately, I need to be able to control 1,200lbs of fiery horse, while travelling at nearly 30mph and wearing 75lbs of armour. Then, with only a quarter inch slit in my visor to look out of, I have to hit my opponent's shield. It's a difficult thing to do when they're trying to do the same thing to you at a closing speed of over 50mph when you connect. It's explosive!

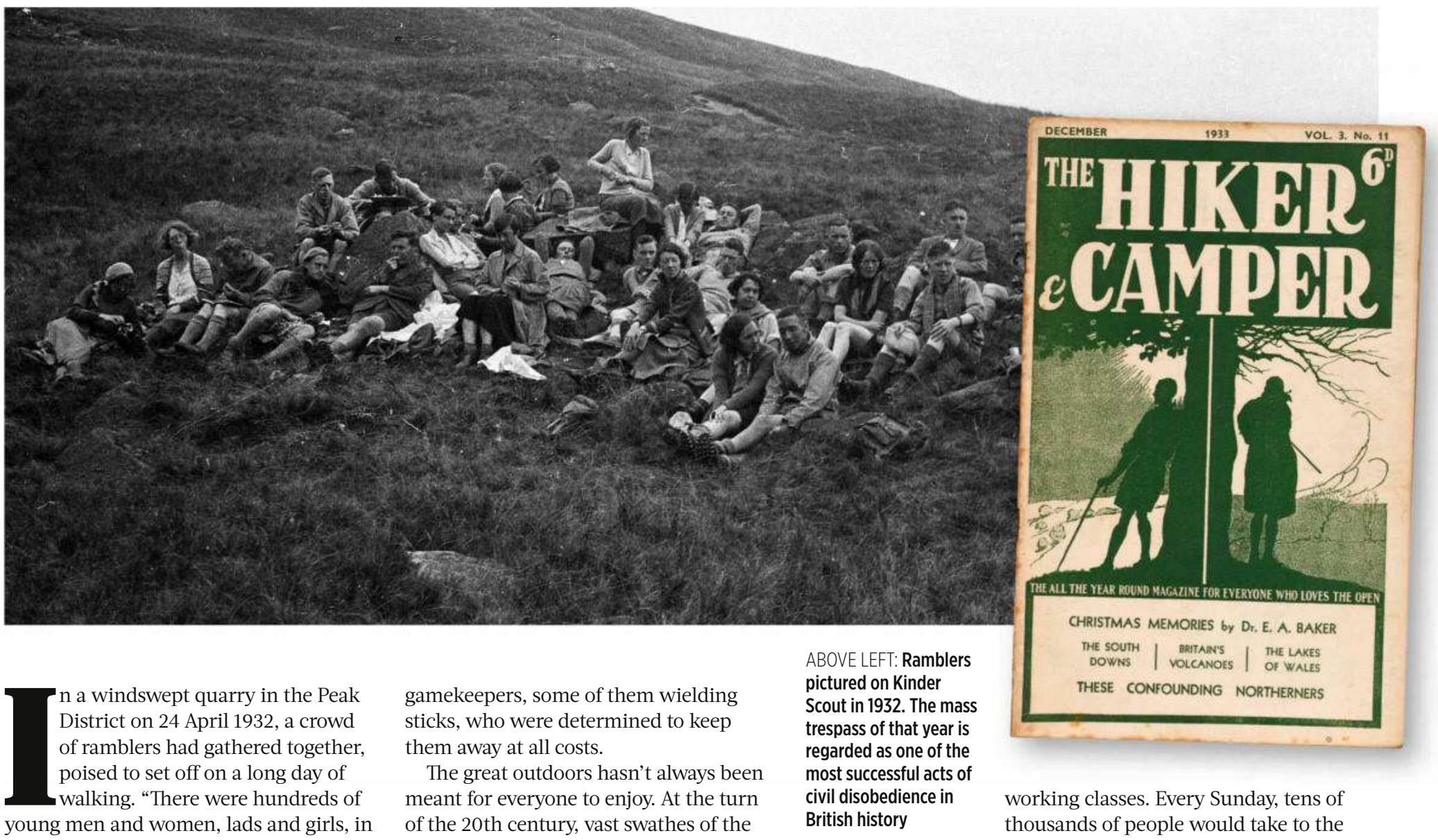
WHAT ARE THE BEST AND WORST PARTS OF YOUR JOB?
The best part of the job? When it comes to jousting, winning! It sounds very arrogant, but it means all those hours of slogging and preparation have paid off. And the worst part of the job? Losing or at least not performing to the standard you know you are capable of.

HAVE YOU SUFFERED ANY BAD INJURIES WHILE JOUSTING?
After nearly 30 years in this silly sport, I've fractured vertebrae, dislocated shoulders, broken thumbs and fingers, and had my teeth cracked a few times. But I've suffered worse injuries playing rugby, and felt far more 'beaten up' after karate! Give me jousting any time.

ANDREW DEANE is a jouster at the Royal Armouries, Leeds. For more information about the museum and its sites in London and Fareham, visit *royalarmouries.org*

Ramblers take part in the Kinder Scout trespass

Words: Rhiannon Davies



ALAMY X2, WILLOW PUBLISHING X2

In a windswept quarry in the Peak District on 24 April 1932, a crowd of ramblers had gathered together, poised to set off on a long day of walking. "There were hundreds of young men and women, lads and girls, in their picturesque rambling gear: shorts of every length and colour, flannels and breeches, even overalls, vivid colours and drab khaki… multi coloured sweaters and pullovers, army packs and rucksacks of every size and shape," recalled Benny Rothman, who was involved in the event.

They were headed for Kinder Scout, a vast elevated plateau that offered stunning views of the surrounding landscape. Getting there wouldn't be easy – it's one of the Peaks' most challenging routes. But it wasn't scrambling up steep rockfaces or crossing over streams that posed the biggest problem for the ramblers: it was the group of gamekeepers, some of them wielding sticks, who were determined to keep them away at all costs.

The great outdoors hasn't always been meant for everyone to enjoy. At the turn of the 20th century, vast swathes of the English countryside were seen as the playgrounds of the landed gentry – and those who weren't aristocrats were barred entry. The Peak District was no different, and Kinder Scout was home to grouse, which landlords would shoot at their leisure. But these rich men rarely found themselves in the mood to traipse up there for a day of shooting, and went on average only 12 times per year. When they weren't visiting, the land was empty, save for the grouse – with strictly no walkers allowed.

This proved problematic, as in the 1920s and 1930s rambling had become something of a craze among Britain's working classes. Every Sunday, tens of thousands of people would take to the great outdoors. By 1932, around 15,000 working class Mancunians left the city for a long Sunday walk.

ABOVE LEFT: **Ramblers pictured on Kinder Scout in 1932. The mass trespass of that year is regarded as one of the most successful acts of civil disobedience in British history**

ABOVE RIGHT: **The front cover of a 1933 magazine devoted to hiking and camping in the British Isles. While many people enjoyed exploring the great outdoors, vast swathes of the countryside remained off-limits**

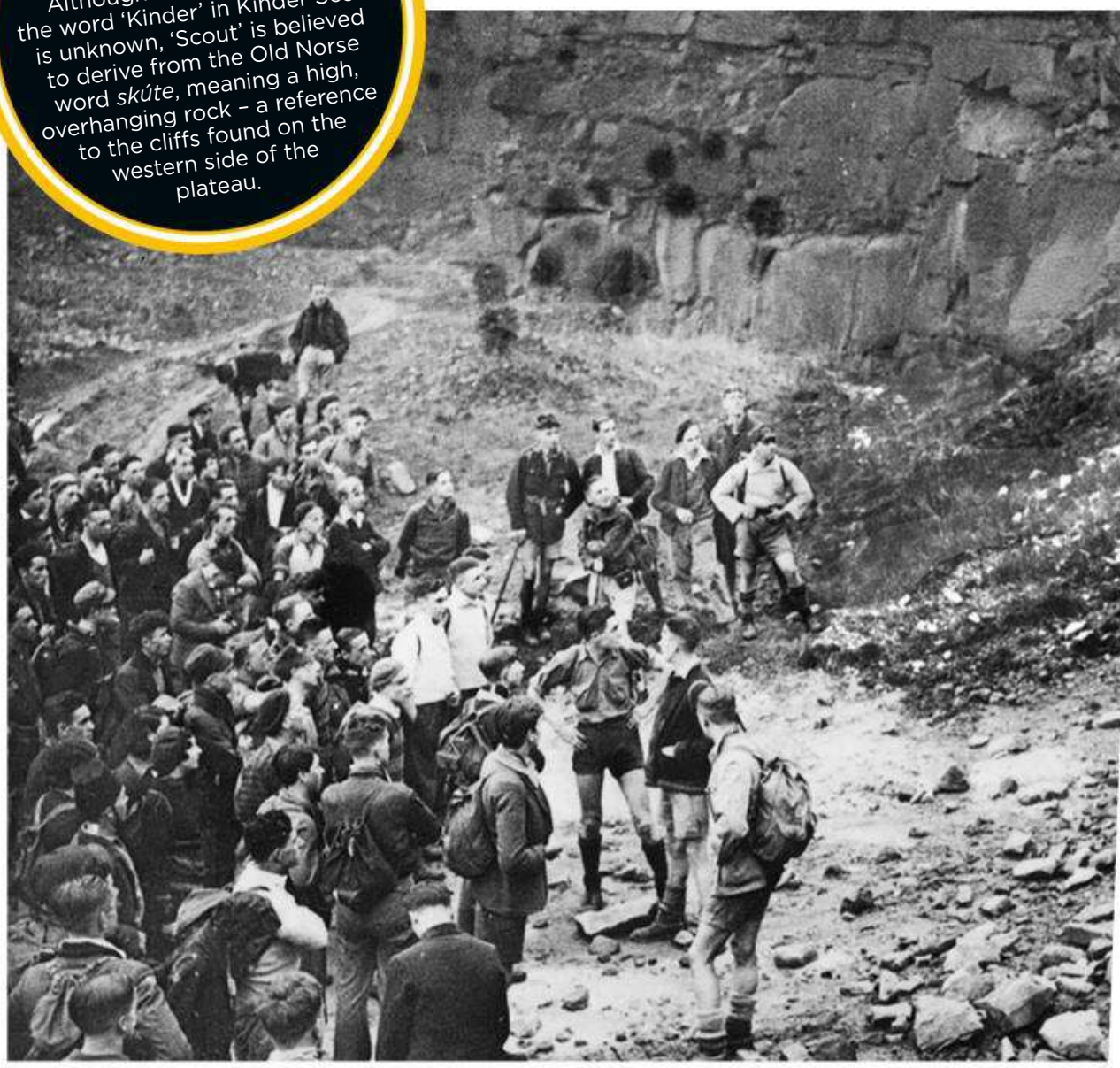
DRUMMING UP SUPPORT

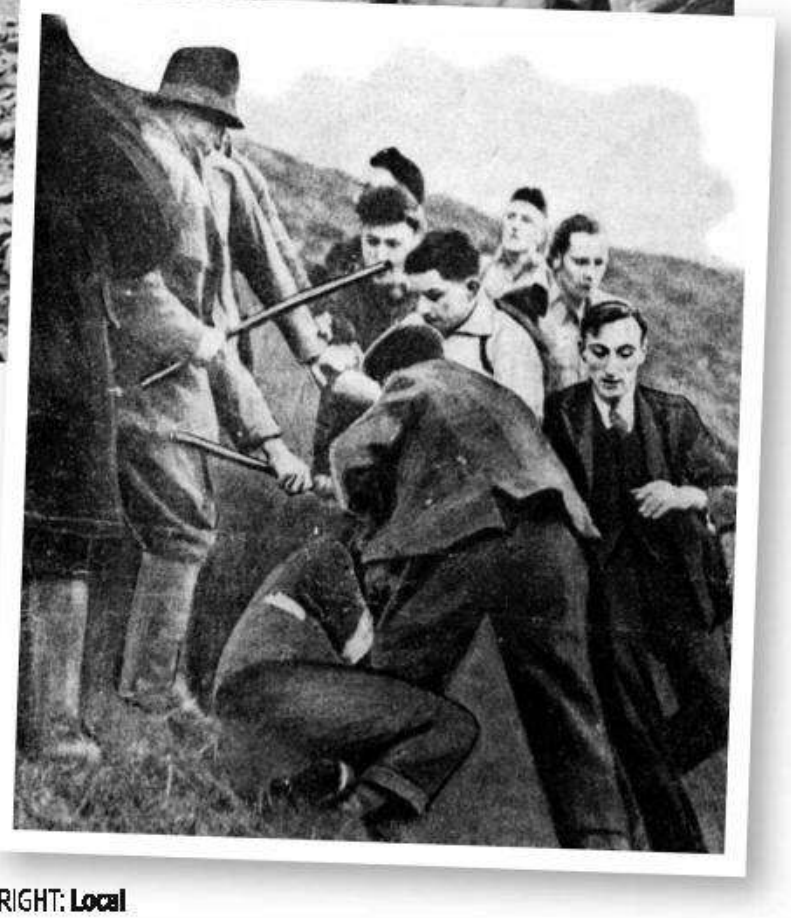
But there were limited places they could legally go. The Peak District then spanned more than 150,000 acres, but only 1,200 were open to the public – less than 1 per cent. With so many ramblers squashed onto the paltry 12 paths they could legally traverse, some tried to leave the beaten track and take their chances on private land. But the penalty of being caught was steep: gamekeepers would regularly give chase with sticks or even guns.

DID YOU KNOW?

ROCKY WORD

Although the etymology of the word 'Kinder' in Kinder Scout is unknown, 'Scout' is believed to derive from the Old Norse word *skúte*, meaning a high, overhanging rock – a reference to the cliffs found on the western side of the plateau.





"The penalty of being caught was steep: gamekeepers would regularly give chase with sticks or even guns"

Unsurprisingly, the working classes wanted to be able to walk across more of the Peak District, including Kinder Scout. This call for greater freedom in outdoor spaces was echoed up and down the country, as the right to roam movement (which called for everyone to have access to the countryside), was picking up steam.

Discontent started to bubble over in Easter 1932. The British Workers' Sports Federation (BWSF), a sports organisation with communist sympathies, had set up camps in the Peaks. A group had been rambling to Bleaklow, a hill in the Peak District, but they were stopped by gamekeepers. This was the final straw.

The group decided to stage a public protest against the land restrictions, and settled on a mass trespass on Kinder Scout. The radical ramble was scheduled for 24 April (a Sunday, of course), with scores of participants expected to pour in from local cities.

The exact route of the trespass was worked out on the day itself, when, after finding themselves hemmed in by police at the recreation ground in nearby Hayfield and in contravention of a byelaw that prevented meetings there the ramblers moved on to a Water Board property before assembling at Bowden Bridge Quarry.

HAND-TO-HAND STRUGGLES

Hundreds of trespassers showed up, heralding from Manchester and Sheffield. (Other Sheffield contingents were planning to walk different routes and meet them later in the day at Kinder Scout itself.) The ragtag group was made up mainly of engineers and apprentices, although some unemployed people also joined.

After Benny Rothman, the young Lancashire secretary of the BWSF, had spoken to the assembled crowd, the group set off for Kinder Scout, traipsing over moors and hills. However, they weren't alone in the Peaks that day. When they were scrambling up William Clough, one of the routes up to Kinder Scout, they were confronted by keepers from the Park Hall estate on whose land they were trespassing. They were determined that the ramblers would go no further.

According to a report of the ensuing clashes published in *The Manchester Guardian*: "The protesters fought a brief but vigorous hand to hand struggle with a number of keepers specially enrolled for the occasion. This they won with ease, and then marched to Ashop ▶

ABOVE RIGHT: **Local gamekeepers were only too willing to attack the trespassers – not that it deterred the men and women from continuing their spirited protest**

ABOVE LEFT: **The trespassers assemble at Bowden Bridge Quarry ahead of their illegal ramble**

THIS MONTH... 1932

ANNIVERSARIES THAT HAVE MADE HISTORY

MAIN: **Kinder Scout's famous 'Boxing Glove' stones, overlooking Black Ashop Moor. Today, the Peak District is one of Britain's 15 national parks**

BELOW: **Shortly after the 1932 trespass, around 10,000 ramblers held a rally in nearby Winnats Pass as part of continued campaigning efforts**

◀ Head, where they held a meeting before returning in triumph to Hayfield... There will be plenty of bruises carefully nursed in Gorton and other parts of Manchester tonight."

COURTROOM DRAMA

But it wasn't a total victory the police were waiting for the jubilant trespassers. One of the ramblers, John Harvey Jackson, recounted: "Leaders of the party were soon picked out and arrested, and in those days to get yourself arrested and in court could lead to losing your job. We decided to avoid trouble: we would retrace our steps to the top of the Chunal and head home. We were met by a group of so called keepers, more like hired thugs, who set about us with sticks and boots, gave us a savage beating and then pushed us into a bed of nettles. We did not dare complain as this would have been trouble for us."

A handful of the ramblers including Benny Rothman were arrested. The next day, they were brought to New Mills Police Court and charged with unlawful assembly (later changed to the more severe charge of riotous assembly) and breach of the peace.

Their trial took place in July 1932, at Derby Assizes. All of the ramblers pleaded not guilty, and Rothman used the opportunity to passionately defend the mass trespass. Standing before the jury, he declared: "We ramblers, after a hard week's work, in smoky towns and cities, go out rambling for relaxation and fresh air. And we find the finest rambling country is closed to us... Our request, or demand, for access to all Peaks and uncultivated moorland is nothing unreasonable."

But his speech was in vain. Five of the men including Rothman were handed prison sentences, spending up to six months behind bars.

While the courtroom hadn't been convinced, the general public was. The fate of the five ramblers led to an outpouring of sympathy for them and the right to roam movement. Four years later, in **1936, a Standing Committee on National** Parks was set up, and pressed the government to make spaces such as the Peak District open to all.

The campaigning paid off: in 1951, the Peaks became Britain's first national park. John Harvey Jackson said: "On seeing the creation of the national park in the 1950s, I realised how worthwhile it had been for campaigners to fight for access to the hills, which are now accessible for all to enjoy." And in 2000, the freedom to roam in Britain was enshrined in law a fitting legacy for the impassioned ramblers who had taken to Kinder Scout to demand change. ⊙

GET HOOKED

READ

A new book by Keith Warrender, *Forbidden Kinder: The 1932 Mass Trespass Re-visited*, is due to be published on Sunday 24 April

EVENTS

A series of commemorative events will be held in Hayfield, Derbyshire, on Saturday 23 April to mark the 90th anniversary of the trespass. For full details, visit *kindertrespass.org.uk*

GETTY IMAGES X2, ALAMY X3

EVERY MONTH THROUGHOUT 2022, WE'LL BE COMMEMORATING THE BBC'S 100TH BIRTHDAY WITH A TRIP DOWN MEMORY LANE...

20 April 1964

BBC TWO BEGINS WITH A BUMP

The launch of BBC Two – Britain's third national television station – is hotly anticipated. But rather than the exciting evening of entertainment scheduled for its first night on air, a large fire at Battersea Power Station means it is only capable of broadcasting a few news bulletins.

OTHER ANNIVERSARIES

A LOOK BACK AT OTHER EVENTS THAT HAVE TAKEN PLACE IN APRIL THROUGHOUT HISTORY

2 April 1066

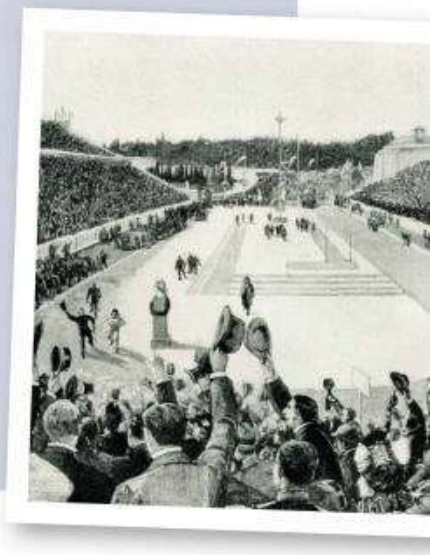
A PORTENT OF DOOM

Astronomers across Asia are transfixed by a "broom-like vapour" spreading across the skies, caused by Halley's Comet. Soon, Europeans also witness the astral phenomenon, and the English interpret it as a sign of trouble yet to come. Later that year, the country is conquered by the Normans.

6 April 1896

LET THE GAMES BEGIN

The first edition of the modern Olympic Games kicks off in Athens, 1,503 years after the original sporting event is outlawed by the Roman emperor Theodosius. In total, some 240 athletes from 13 nations arrive in the Greek capital to compete, with an estimated 80,000 spectators turning up to attend the opening day alone.



BBC Radio's **Danny Robins** speaks to a woman who spent two years terrorised by a 'poltergeist' in her student digs. But was it actually trying to help her?

LEFT: **Patti (*far left*) pictured with friends outside Tanfield House. Years later, the talented artist is still affected by her experiences of living at the property**

CENTRE: **A self-portrait of Patti alongside the Tanfield 'poltergeist'**

FAR LEFT: **Patti with a very different kind of presence**

"I've got horses, cats, dogs, sheep, goats, emus, ducks, geese, rabbits, guinea pigs…" Patti Keane pauses for a moment, then continues "parrots, seagulls, African frogs…" It's fair to say Patti likes animals. In fact, she's turned her house in rural Wales into a sanctuary, but before you think this column's gone all furry and cute, a word of warning… Patti's ghost story is one of the most shocking I've heard. It's no overstatement to say she stared potential death in the face.

It started when she was in her late teens. Patti moved to Farnham in Surrey to attend art college. She and two friends found a flat to rent in a building called Tanfield House, a former coaching inn, now a dilapidated student digs. Before long, Patti's friend Jenny said she felt depressed in her room and Patti agreed to swap.

"How do you feel about that decision now?" I ask.

A darkness crosses Patti's face. "I've regretted it for most of my life".

Soon after Patti moved rooms, the noises started. Scratching and rustling, innocuous at first, but then, they seemed to follow her around. The noises spread to other parts of the house, no longer subtle, but actual banging. She became aware of a constant **sense of presence. "It was as tangible as your** eyes meeting somebody across a crowded bar. I had a recognition that something was watching me…"

So much of this happened when Patti was alone in the flat. It's hard to pin down the credibility of a ghost story without other witnesses, but, during my investigation, I get a message from Patti's old boyfriend, nicknamed 'Hog', recounting an experience he had at Tanfield House, one morning when he was alone there. Suddenly, from the corridor, he heard thunderous banging!

"It sounded like fighting, the thuds of bodies against walls." But, as Hog opened the bedroom door to investigate it stopped, only to restart, even louder, as soon as he went back into the bedroom! "It was like people running down the corridor, pummelling the doors." Unsettled, Hog escaped, never to return.

The noises finally took their toll on Patti and she couldn't take it anymore. One night, in her final year at college, she ran out to confront whatever this invisible entity was that had caused her so much suffering over the two years she'd lived at Tanfield House.

She found herself face to face not with a poltergeist, but with a very human threat two men armed with baseball bats who had **broken in to try and attack a girl who had** moved into the flat just earlier that day. She was the ex girlfriend of one of the men and they were there to wreak a violent revenge, but Patti, pumped up and ready to confront a ghost, fought them instead. While they succeeded in injuring the other girl, Patti did just enough to scare them off.

Now, as Patti looks back many years later, she sees whatever that presence in her room was in a different light. "I felt that it empowered me, and at that moment, I was feeding off it."

For me, eeriest of all are the similarities between this real physical encounter and what Patti's boyfriend Hog experienced the sounds of people fighting, the thuds of bodies against walls and pummelled doors. Can we contemplate that there really was a presence in Tanfield House and that, instead of tormenting Patti, it was actually trying to warn her of the impending danger?

DANNY ROBINS is a writer, broadcaster and journalist. He is the presenter of the BBC Radio 4 podcasts *The Battersea Poltergeist* and *Uncanny*, available now on BBC Sounds

LISTEN

Patti's story is the subject of *Uncanny* case 14, 'The Haunting of Tanfield House', available to stream on BBC Sounds: *bbc.co.uk/sounds/play/m0013qtn*

PATTI KEANE X3, WILLIE RUNTE X1

2 Gx Suspension Pillows for £39.99!!

YOU CAN SLEEP BETTER

with the amazing Gx Suspension Pillow™

20% off with code HR2

SINGLE PILLOW ~~£29.99~~ £23.99

TWIN PACK ~~£49.99~~ £39.99

WHATEVER your sleep problems, the dream of a good night's sleep has now become a reality - thanks to a breakthrough invention - the Gx Suspension Pillow. All conventional pillows flatten significantly during sleep - becoming less supportive and more uncomfortable as the night progresses. The result of this is disturbed and broken sleep, frustration and the fruitless search for a better pillow. That search is now over!

To stop the flattening we've come up with a solution that's so simple it's ingenious. By the clever installation of 'double X' internal ties we have produced the world's first pillow to retain much more of its plumped shape all night long.

The ties work to pull the pillow in and up so that your head and neck are gently cradled and supported in softly sprung comfort. As well as having the revolutionary internal ties, the pillow shell is 100% cotton with our superb hypoallergenic Polycoz filling, and we have added a unique integral air vent to help keep you cool through the night.

As if all these benefits were not enough, you can purchase the pillow with our 30-night comfort guarantee – total satisfaction or your money back*. Tens of thousands of delighted customers have already rediscovered the benefits of a great night's sleep, why not join them? Now available with a **special 20% saving, use code HR2.**

- ✓ **Unique internal tie technology maintains shape throughout the night**
- ✓ **Stays plump all night long**
- ✓ **Provides comfort and support**
- ✓ **Integral air vent keeps you cool**
- ✓ **Luxurious 100% cotton shell**
- ✓ **Hypoallergenic Polycoz filling**
- ✓ **Designed and made in the UK**
- ✓ **Choose from Medium-soft or Medium-firm**

Most sleepers prefer Medium-soft however if you prefer a firmer pillow choose Medium-firm

Harley Street Consultant and back pain specialist, Dr Deane Halfpenny, recommends Gx Pillows:

"I can honestly say that your pillow has made the world of difference…and fully endorse your pillow as being quite unique in its ability to maintain support throughout the night"

OUR PROMISE TO YOU
Sleep on the Gx Pillow for 30 nights and if you are not completely satisfied, we'll give you your money back*

Enjoy a great night's sleep AND 20% OFF! THAT'S...

2 PILLOWS FOR ~~£49.99~~ £39.99!

£10 SAVING!

20% off with code HR2

Choose from Medium-soft, Medium-firm or one of each!

Or buy 1 Gx PILLOW for ~~£29.99~~ £23.99

£6 SAVING!

SCAN HERE and code will automatically be applied

ORDER NOW! FREEPHONE:
0800 316 2689
Lines open Mon - Sat 9am - 6pm. Quote HR2 for 20% off

OR GO ONLINE:
gxpillows.co.uk
Enter HR2 in discount box for 20% off

*Terms and conditions apply - please see website for details.

Post to: FREEPOST BEAUTIFUL SLEEP HR2
No other details or stamp required

Description	Tick your preferred pillow(s)		Price	Qty	Subtotal
£10 off! Gx Pillows Twin pack	☐	2 x Medium-soft (was £49.99)	£39.99		
	☐	2 x Medium-firm (was £49.99)	£39.99		
	☐	1 x Med-soft 1 x Med-firm (was £49.99)	£39.99		
£6 off! Single pillow	☐	1 x Medium-soft (was £29.99)	£23.99		
	☐	1 x Medium-firm (was £29.99)	£23.99		
			Postage & Packing		£4.95
			ORDER TOTAL		

☐ I enclose a cheque payable to Beautiful Sleep for £_____

☐ Or charge my credit/debit card:

Card No. ☐☐☐☐ ☐☐☐☐ ☐☐☐☐ ☐☐☐☐

Expiry ☐☐ / ☐☐ CVC ☐☐☐

Signature _____

Name _____

Address _____

_____ Postcode _____

Tel no _____

The Declaration of Arbroath

Words: Nige Tassell

A copy of the Declaration of Arbroath is held by the National Records of Scotland in Edinburgh – the actual letter sent to Pope John XXII is lost

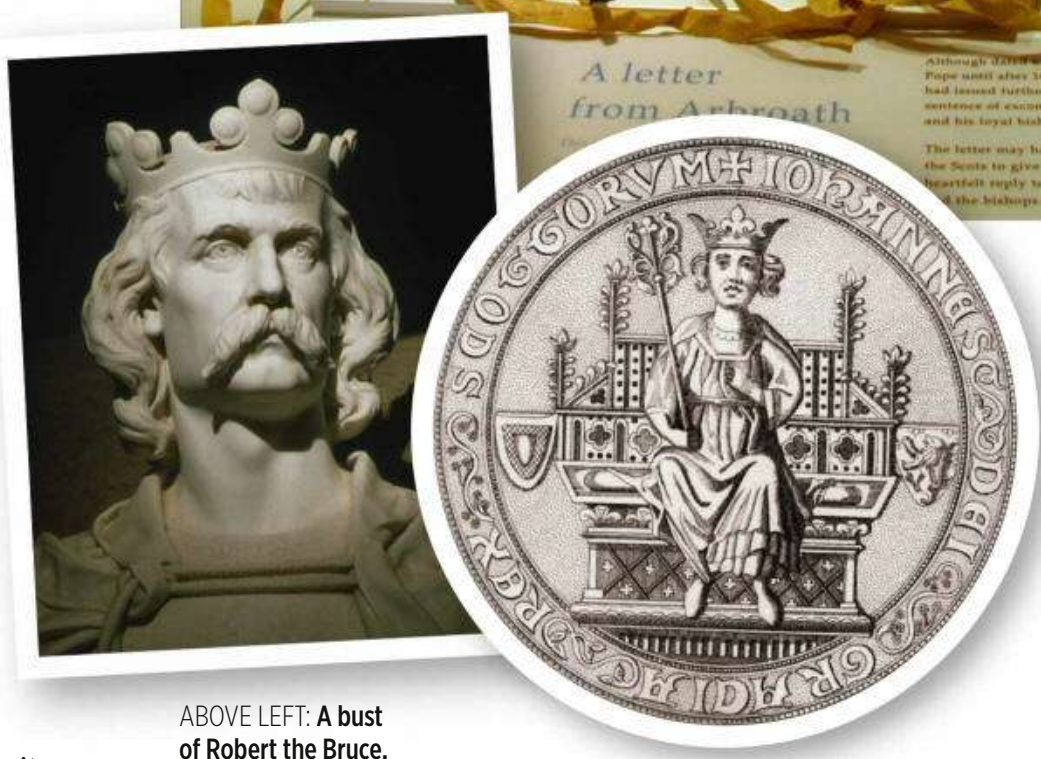
WHAT WAS THE DECLARATION OF ARBROATH?

The Declaration of Arbroath was a letter written in April 1320 at Arbroath Abbey, on the east coast of Scotland. Around 1,000 words long, and written in Latin on a sheep's skin, it was addressed to Pope John XXII and outlined particular grievances that the Scots held, including the recent excommunication from the Church of their king Robert I, aka Robert the Bruce. While not directly asking for the lifting of the excommunication, the letter did request that the pope make an appeal to the English king, Edward I, to cease his invasions of Scotland. In this, the letter emphasised the proud tradition of Scottish independence – "one hundred and thirteen kings of their own royal stock, the line unbroken by a single foreigner". As such, the document remains one of the most significant artefacts in the country's long and storied history.

WHO SIGNED IT?

No one actually put ink to sheep's skin, but the names of 39 Scottish nobles eight earls and 31 barons are listed at the head of the letter. The seals of many, if not all, were applied to the Declaration ahead of it being delivered to the papal court in Avignon.

Robert's seal wasn't affixed to it; it was felt that the letter would have greater impact if the king himself the injured party, as it were wasn't one of the authors. It is strongly suspected, though, that he was at least its co writer, especially as it was penned at the residence of the Abbot of Arbroath, Bernard of Kilwinning, who was also the king's chancellor. Robert did send his own letter to Avignon, too, as did the Bishop of St Andrews, but neither of these survive.



ABOVE LEFT: **A bust of Robert the Bruce, who was king of Scots when the Declaration was submitted to Pope John XXII**

ABOVE RIGHT: **The seal of Bruce's predecessor, John Balliol – a weak puppet ruler**

> "It was felt that the letter would have greater impact if Bruce wasn't one of the authors"

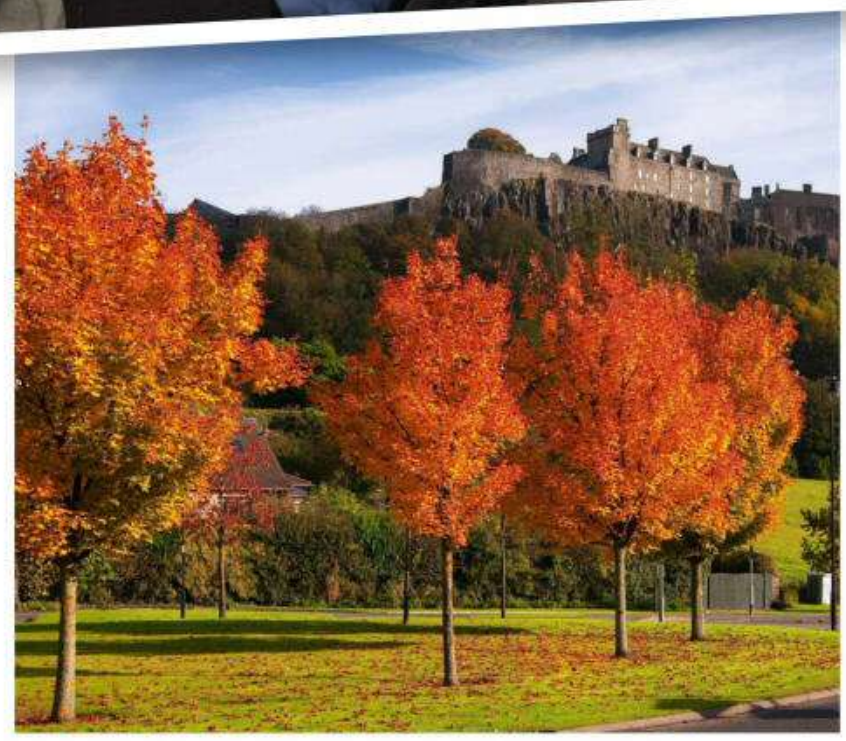
WHAT WAS THE SOURCE OF THE RECENT HOSTILITIES BETWEEN THE SCOTS AND THE ENGLISH?

In 1290, the child queen Margaret of Norway died, leaving no obvious successor to the Scottish throne. A two year interregnum followed, after which 13 candidates staked their claim to the throne, the most prominent of whom were John Balliol and Robert the Bruce. Edward I was appointed to oversee the arbitration of the claims and to select the most credible contender, a duty he agreed to as long as the Scots swore allegiance to him as overlord. Unsurprisingly, Balliol, the candidate most sympathetic to ▶

ALAMY X2, GETTY IMAGES X1

IN A NUTSHELL

YOUR BRIEF EXPLAINER TO HISTORY'S HOT TOPICS



ABOVE: **Stirling Castle, where Robert the Bruce besieged Edward II's English troops ahead of his victory at the battle of Bannockburn in 1314**

TOP: **Reenactors play Scottish soldiers during an event to mark the 700th anniversary of the iconic battle**

LEFT: **Robert the Bruce brutally murdered his rival, John Comyn III, during a confrontation in Dumfries in 1306**

GETTY IMAGES X5, ALAMY X1

England, was selected to be the next king of Scots.

Even as a puppet king, Balliol was a weak monarch and was forced to abdicate in 1296, less than four years into his reign. For the next 10 years, an ever-shifting cast of Guardians governed the country, among them Robert the Bruce, the fearsome leader William Wallace and John Comyn III, Balliol's nephew and the husband of Edward I's cousin.

During this time, Edward – later known as the 'Hammer of the Scots' – launched a succession of attacks north of the border, seeking to expand his kingdom by annexing Scotland. He forced all Scottish nobles to submit to him, bar Wallace, who was captured and hanged, drawn and quartered in London.

HOW DID ROBERT THE BRUCE BECOME KING?

Despite being rivals for the throne, Comyn and Robert hatched a secret plan whereby the former would renounce his claim to the throne in return for the latter's not-inconsiderable land holdings across Scotland. But when Comyn appeared to renege on the deal, Robert summoned him to a clear-the-air meeting at the church of Greyfriars in Dumfries. In the heated exchange that ensued, Comyn was fatally stabbed in front of the altar.

Despite being excommunicated from the Church (for the first time) for the murder, it didn't stop his passage to the throne, and six weeks later, in March 1306, Robert was crowned king of Scots.

HOW DID THE SCOTS REACT TO ROBERT'S CROWNING?

Edward once again unleashed the might of his troops in Scotland, forcing Robert to go into hiding and to use guerrilla warfare tactics over the next few years to recapture large swathes of his homeland. He and his troops laid siege to the English-held Stirling Castle, tempting the English army – by now under the command of Edward II, following his father's death – northwards and inflicting a severe defeat on them at Bannockburn in 1314.

HOW HAD PREVIOUS EFFORTS TO BROKER A TRUCE FARED?

Edward II's defeat at Bannockburn, where he only just escaped with his life, hadn't chastened him, nor dented English expansionist ambitions. A papal effort to negotiate a truce between the warring factions failed when, in 1318, Robert recaptured the strategically significant town of Berwick-on-Tweed, located right on the border of the two countries. The following year, the pope issued an edict to the Scots king, instructing him and four of his bishops to visit him in Avignon. When they refused, Pope John XXII excommunicated all five, as well as threatening to do likewise to the entire Scottish population.

WHY ISN'T THE DECLARATION OF ARBROATH MENTIONED IN ACCOUNTS OF SCOTTISH HISTORY BEFORE THE LATE 17TH CENTURY?

The importance of the letter, written in Latin, wasn't acknowledged until it was translated into English at the tail end of the 1680s. Only then was it revealed to be an extraordinarily worded document. As the historian Agnes Mure McKenzie would later observe, "the whole thing is magnificently lucid", possessing a clarity that "is shot through with quiet implications".

WHAT WAS THE TONE OF THE LETTER?

While outwardly the language appears reverential towards the pope, its words carried a gentle threat. The Scottish nobles warned Pope John XXII that should he continue to favour the English to the detriment of the Scots, "then the slaughter of bodies, the perdition of souls, and all the other misfortunes that will follow, inflicted by them on us and by us on them, will, we believe, be surely laid by the Most High to your charge". It was a confident gambit, the implication that not only would the pope have blood on his hands, but that he would also be subject to divine judgment.

HOW DOES THE LETTER DESCRIBE THE ENGLISH?

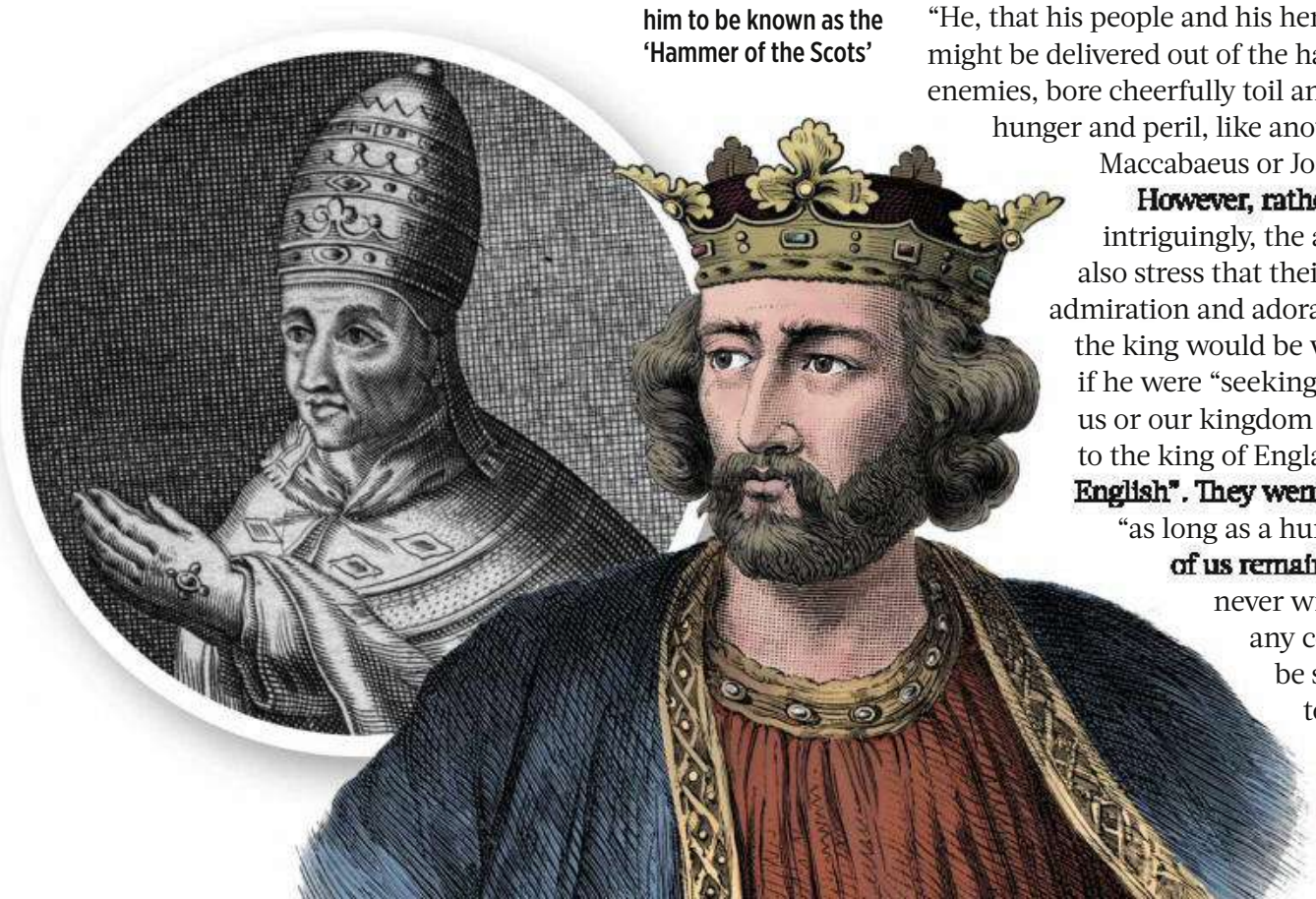
It sets out a history of Scottish subjugation at the hands of the English, particularly their treatment by Edward I, who "came in a guise of a friend and ally to harass them as an enemy". The letter's authors issue a lengthy charge sheet against the late king, making sure to include his crimes against the Church: "imprisoning prelates, burning down monasteries, robbing and killing monks and nuns and yet other outrages without number".

"The importance of the letter wasn't acknowledged until it was translated into English at the tail end of the 1680s"

ABOVE: **The 1328 Treaty of Edinburgh-Northampton briefly brought peace between England and Scotland**

BELOW LEFT: **Pope John XXII refused to recognise Robert as the legitimate occupant of the Scottish throne**

BELOW: **Edward I's subjugation of those north of the border led him to be known as the 'Hammer of the Scots'**



AND HOW WAS ROBERT PORTRAYED?

Alongside Edward I's character assassination, the Declaration also contains a glowing reference for Robert, complete with biblical comparisons: "He, that his people and his heritage might be delivered out of the hands of our enemies, bore cheerfully toil and fatigue, hunger and peril, like another Maccabaeus or Joshua." However, rather intriguingly, the authors also stress that their admiration and adoration of the king would be withdrawn if he were "seeking to make us or our kingdom subject to the king of England or the English". They went further: "as long as a hundred of us remain alive, never will we on any conditions be subjected to the lordship of the English". The pope will have been in no uncertainty about the ardour of their beliefs.

WHAT DID THEY DIRECTLY ASK THE POPE TO DO?

While the favourable character of Robert was a subtle way of improving the papal opinion of the king, the Declaration was more direct when it came to demands for action. "With our most earnest prayers and suppliant hearts", the earls and barons request the pope to warn the English king that he should leave the Scots in peace. "[He] ought to be satisfied with what belongs to him since England used once to be enough for seven kings."

HOW SUCCESSFUL WAS THE DECLARATION OF ARBROATH?

Only partially. The letter did provoke the pope to write to Edward II to request the cessation of hostilities, but he continued to refuse to recognise Robert as the legitimate occupant of the Scottish throne – and the excommunication remained in place.

But it did contribute to the wider campaign for Scottish self-governance. Eight years after the three-man deputation delivered the letter to Avignon, a peace accord was finally signed – the Treaty of Edinburgh–Northampton of 1328. And some believe the translated letter to have been a heavy influence on the American Declaration of Independence, another document calling for freedom from English rule. That's quite a legacy.

LISTEN

BBC RADIO 3: Anne McElvoy and guests discuss the Declaration of Arbroath in an episode of BBC Radio 3's *Arts & Ideas* podcast: *bbc.co.uk/sounds/play/p087kdxd*

George Washington: the father of a nation

The Virginian commanded the Continental Army that won America independence from Britain, and later became the nation's first president. But what other milestones marked Washington's path to greatness?

The name 'Washington' refers to more than an important figure in the history of the United States: it's part of the national psyche. It's the name of the capital, a towering obelisk in that city, an entire state the list goes on and on. And George Washington's face is everywhere, from statues to the money in Americans' wallets. For many, Washington stands above the rest of the illustrious Founding Fathers, remembered as, in the words of Continental Army general Henry Lee: "First in war, first in peace, and first in the hearts of his countrymen."

Washington was born on 22 February 1732 in Virginia to a prosperous farming family, but he had to grow up fast. Just 11 when his father, Augustine, died, he left his education behind four years later to help manage Mount Vernon his family's plantation with his mother, Mary Ball. Before turning 18 he had worked as a surveyor, which took him into little-explored lands to the west.

The young man had ambitions in the military, however, so in 1752 he joined the colonial militia, just in time to gain valuable experience in the French and Indian War. Rising to the rank of colonel in 1754, Washington was given control of all Virginian troops and faced the spectre of death while fighting on the frontier. During a single skirmish, he had two horses shot from under him and his coat shot through four times. He resigned in 1758 with the honorary rank of brigadier general and returned to his cherished Mount Vernon, which he'd inherited from his half brother and mentor, Lawrence.

A MODEST COMMANDER

Rather than spending the rest of his days as a landowner and farmer, Washington now married to Martha, who would be his lifelong companion embarked on a political career. Elected to the Virginia House of Burgesses, he grew more antagonistic towards British taxes and regulations until he became a leading voice of dissent in the state.

An older Washington pictured seated with his wife, Martha, and step-grandchildren Nelly (*centre*) and George (*right*)

In 1774, Washington was sent to the First Continental Congress and again to the second convention the following year. By then, the American Revolutionary War had begun, and the colonial forces needed a commander in chief. The Congress looked no further than the venerated Virginian, although he apparently thought little of his qualifications, saying: "I do not think myself equal to the command I am honoured with."

The war had a far from promising start, as the Continental Army struggled against the superior British forces. Washington wouldn't give up the fight, though. In late 1776, he won a famous victory after crossing the Delaware River, and he then spent the following winter reforming the army at Valley Forge.

Outnumbered and outgunned, Washington's aim was simply to outlast his British foes. Time and time again, he ordered quick fire skirmishes before falling back to drag the Redcoats into enemy territory drawing out the war in an attempt to make it too costly for the British to continue. Eventually, the Continental Army claimed a significant victory at Saratoga in 1777, which brought the French into the war on America's side. In time, the balance of power shifted, and on 19 October 1781, the British surrendered at Yorktown.

THE PATH TO THE PRESIDENCY

With the war now won, Washington wished only to retire to his quiet life as a gentleman farmer. Yet he had more to offer his fledgling nation. He headed the Constitutional Convention in 1787 where his unimpeachable status helped to secure the passage of the Constitution and then, in 1789, he was unanimously elected as the first president of the United States.

Writing the rules as he went along, Washington remained mindful of how his conduct could define future presidencies. Setting an example was a herculean task when faced with uniting former colonies and contending with division at every step of nation building. He oversaw the ratification of the Bill of Rights, the creation of a national bank, and five new states enter the union. A major test came in 1794 when he put down the Whiskey Rebellion, a Pennsylvania uprising protesting the first federal tax on a domestic product distilled spirits.

Overwhelming public opinion meant Washington could not leave office after one term. He established diplomatic relations and maintained a policy of neutrality by not getting involved in France's war with Britain in 1793, but he could not prevent fractious partisanship at home as two political parties emerged. Washington's apparent failings haunted his 'Farewell Address' when he announced his retirement in 1796, with the statesman remaining modest to the last, saying: "I am nevertheless too sensible of my defects not to think it probable that I may have committed many errors."

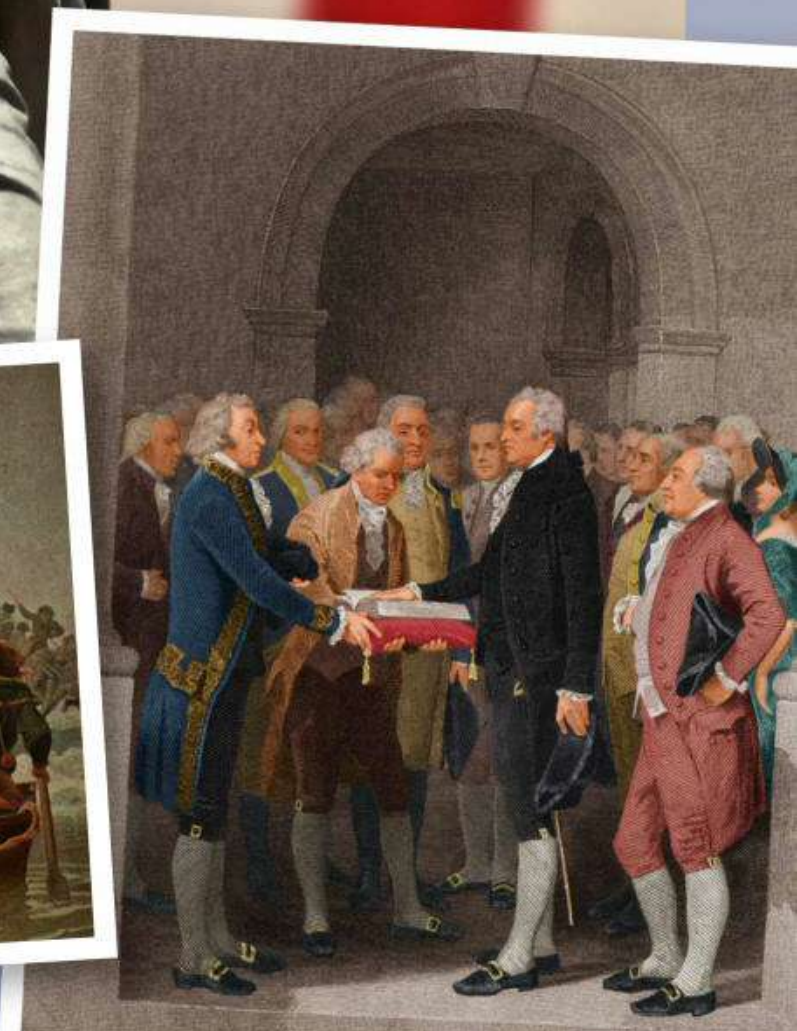
Washington did not enjoy his retirement for long, though, as he died on 14 December 1799. He had won the American Revolutionary War with a ragtag army and built a nation from ragtag colonies never driven by personal glory or ambition, but instead by a fervent belief in what his nation could become.

WORDS: JONNY WILKES

GETTY IMAGES X4

A statue of George Washington outside the Federal Hall National Memorial in New York City, erected on the approximate site that the president took his first oath of office

"During a single skirmish, Washington had two horses shot from under him and his coat shot through four times"



RIGHT: **An iconic painting by Emanuel Leutze shows Washington leading his troops across the icy waters of the Delaware River to face the enemy at the pivotal battle of Trenton in December 1776**

FAR RIGHT: **Washington depicted at his inauguration in April 1789. He would serve as US president for two terms, remaining ever mindful of how his conduct could define future presidencies**

BBC HISTORY REVEALED

HRP106

YOU MAY PHOTOCOPY THIS FORM

SUBSCRIPTION ORDER FORM

Please complete the order form and send to:
FREEPOST IMMEDIATE MEDIA *(please write in capitals)*

UK DIRECT DEBIT

☐ I would like to subscribe by Direct Debit and pay £9.99 for my first 6 issues, **SAVING 70%** (Please complete order form below)

YOUR DETAILS (ESSENTIAL)

Title Forename Surname

Address

Postcode

Home tel no Mobile tel no

Email

☐ **I wish to purchase a gift subscription** (please supply gift recipient's name and address on a separate sheet)

Instructions to your Bank or Building Society to pay by Direct Debit

DIRECT Debit

To: the Manager (Bank/Building Society)

Address

Postcode

Name(s) of account holder(s)

Bank/Building Society account number **Branch sort code**

Reference number (internal use only)

Originator's identification number

7 1 0 6 4 4

Please pay Immediate Media Co Bristol Ltd Debits from the account detailed in this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with Immediate Media Co Bristol Ltd and, if so, details will be passed electronically to my Bank/Building Society.

Signature Date / /

Banks and Building Societies may not accept Direct Debit mandates from some types of account

KEEP IN TOUCH

BBC History Revealed (published by Immediate Media Company Limited) would like to send you updates, special offers and promotions by email. You can unsubscribe at any time.
Please tick here if you would like to receive these ☐

We would also like to keep in touch by post and telephone about other relevant offers and promotions from Immediate Media. If you do not wish to be contacted this way please tick here: post ☐ phone ☐. For more information about how to change the way we contact you, and how we hold your personal information, please see our privacy policy which can be viewed online at immediate.co.uk/privacy-policy

OTHER PAYMENT OPTIONS

☐ **UK by credit/debit card or cheque** for just £49.99 for 13 issues **SAVING 30%**

☐ **Europe inc Eire** €68.00 for 13 issues ☐ **Rest of World** $70.00 for 13 issues ☐ **USA** $65.00 for 13 issues

CREDIT CARD DETAILS Visa ☐ Mastercard ☐

☐☐☐☐ ☐☐☐☐ ☐☐☐☐ ☐☐☐☐ ☐☐☐☐

Issue no ☐☐ Valid from ☐☐☐☐ Expiry date ☐☐☐☐

Signature Date

☐ I enclose a cheque made payable to Immediate Media Co for £ _____

OVERSEAS Please complete the order form and send to:
BBC History Revealed magazine, PO Box 3320, 3 Queensbridge, NORTHAMPTON, NN4 7BF

*6 issues for £9.99 is available for UK customers only paying by Direct Debit. After your first 6 issues, your subscription will continue at £18.90 every 6 issues, saving 43% off the shop price thereafter. You may cancel your subscription at any time. Your subscription will start with the next available issue.
HURRY! Offer ends 14 April 2022

10 QUOTATIONS
THAT DEFINED THE 20TH CENTURY
BBC HISTORY REVEALED
100th issue
YOUR ESSENTIAL GUIDE TO THE
WARS OF THE ROSES
The medieval clash that tore England apart and launched the Tudor dynasty
PLUS World War I munitionettes

HURRY! Offer ends 14 April 2022

YOUR SPECIAL SUBSCRIBER BENEFITS:

- **Save 70%** off the shop price – only £9.99 for 6 issues*
- Risk-free trial offer – only £1.67 per issue for your first 6 issues
- **Free UK delivery** direct to your door, at no extra charge!
- **Never miss an issue** of our action-packed magazine, suitable for all members of the family

SPECIAL INTRODUCTORY OFFER!

TRY 6 ISSUES FOR JUST £9.99

Plus delivery direct to your door when you subscribe to BBC HISTORY REVEALED today!

WHEN HELL CAME TO PEARL HARBOR
THE MEDIE CHUR
Discover the power of religion Middle Ages – from cradle to
PLUS Q&A: What was a bonnacon?
OPERATION MINCEMEAT: WWII'S GREATEST HOAX?
MEET THE REAL LONE RANGER
BBC HISTORY REVEALED
YOUR ESSENTIAL GUIDE TO
ROMAN BRITAIN
Discover life on the northern frontier of Rome's mighty empire
WHAT IF... BRITAIN HAD STAYED NEUTRAL IN WW1?
PLUS Q&A: What happened to Anne Boleyn's body? Who found Troy?
LEFT-HANDERS IN HISTORY
LOUIS WAIN AND HIS CURIOUS CATS
BBC HISTORY REVEALED
YOUR ESSENTIAL GUIDE TO
The Elizabethans
Experience the sights, smells and sounds of 16th-century England
WHAT IF... GEORGE III HADN'T 'LOST' AMERICA?
PLUS In a nutshell: Sutton Hoo Salvador Dalí's atomic obsession
TEAM CATHERINE OR TEAM ANNE?
CHINA'S TERRACOTTA ARMY
HISTORY REVEALED
BRITAIN UNDER ATTACK
FIGHTING THE FRENCH AT FISHGUARD
DUSTRIAL VOLUTION
WHAT IF... THE FRENCH REVOLUTION HAD FAILED?
A: Did gangsters hide guns in violin cases? Who invent
THE TUDORS IN FIVE SENSES
WHAT IF... OTTO VON BISMARCK HAD NEVER UNIFIED GERMANY?
THE AMAZING LIFE OF RAS PRINCE MONOLULU

SAVE 70% off the shop price + free delivery!

Subscribe online or call us

www.buysubscriptions.com/HRP106

03330 162 116† **Quote code HRP106**

Scan the QR code with your phone

SCAN ME

†UK calls will cost the same as other standard fixed line numbers (starting 01 or 02) and are included as part of any inclusive or free minutes allowances (if offered by your phone tariff). Outside of free call packages, call charges from mobile phones will cost between 3p and 55p per minute. Lines are open Mon–Fri, 9am–5pm. Overseas readers call +44 1604 973 723.

QUIZ

Would you have been accused of witchcraft during the 16th and 17th centuries? Find out in our quiz, created with Professor Owen Davies: *historyextra.com/witchquiz*

GETTY IMAGES X7

YOUR ESSENTIAL GUIDE TO

THE HISTORY OF WITCHCRAFT

When most of us think of witches, the image of three cackling women chanting the refrain "Double double toil and trouble / Fire burn and cauldron bubble" probably springs to mind.

But when Shakespeare added those infamous lines to *Macbeth*, witches were considered a very real threat. During the 16th and 17th centuries, thousands of people across Europe and the American colonies many of them women were arrested, tortured and executed for carrying out supposedly diabolical acts. Indeed, while such scenes are now mostly consigned to the realm of film and television, people genuinely believed that they lived among others with supernatural abilities.

In this month's issue of *BBC History Revealed*, we've teamed up with expert Professor Owen Davies to explore the history of witchcraft in spellbinding detail, spanning the ancient world to the present day. Along the way, we'll meet the vigilante witch hunters who roamed the countryside during the Civil Wars, investigate the shapeshifting spirits of Haiti, and discover what *really* happened at Salem scene of one of the most famous witch trials in history.

However, we begin with a timeline of important witch related events over the past 600 years. Simply turn the page to get started...

30 Key moments in witchcraft history
From Europe's first witch trials to the introduction of the Fraudulent Mediums Act in Britain, we chart six centuries of fear and persecution

32 Witchcraft in the ancient world
We reveal the early origins of people's beliefs in magic and the supernatural

36 From accusation to trial
What happened when an accused witch was arrested and taken to court?

40 Hunting for witches
We meet the vigilantes who took extreme measures in a bid to track down their 'prey'

42 Scotland's witch hunts
A look at some of the startling facts and statistics associated with the persecution of witches north of the border

44 Witchcraft: fact or fiction?
Professor Owen Davies helps debunk some of the biggest myths and misconceptions about European witchcraft

49 Zombies of the Caribbean
We take a trip to Haiti and the Dominican Republic, where beliefs about witchcraft – and zombies – still play a role in society

52 The Salem witch trials
How did a vulnerable New England colony end up playing host to one of the most notorious series of witch trials in history?

56 Wicca and modern witchcraft
Learn more about the magical movements of the 20th century and beyond

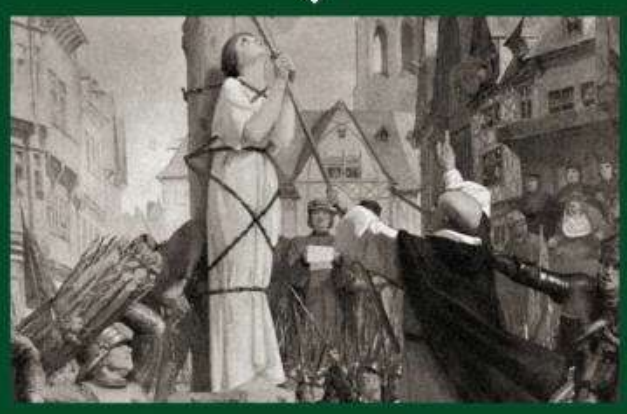
OWEN DAVIES is a professor of history at the University of Hertfordshire and an expert on the history of witchcraft, magic, ghosts and popular medicine from the ancient world to the modern era. His books include *The Oxford Illustrated History of Witchcraft and Magic* (OUP, 2017)

SIX CENTURIES OF FEAR AND PERSECUTION

1428–47

◀ At least 367 people are tried for witchcraft in the Duchy of Savoy (now part of southeastern France and Switzerland) in what is widely considered to be Europe's first series of witch trials. Many of the victims are accused of being werewolves.

1431



▲ Joan of Arc, who had led the French army to victory over the English at Orléans in 1429, is put on trial for more than 70 charges, including sorcery. She is convicted and is burned at the stake for heresy.

1487

▼ Heinrich Kramer publishes his deeply misogynistic treatise on witches, *Malleus Maleficarum* ('The Hammer of Witches'), in what is now Germany.

1542

The English Parliament, under Henry VIII, passes the Witchcraft Act. It defines witchcraft as a crime punishable by death, but is repealed by Edward VI in 1547.

1685

▲ Temperance Lloyd, Susannah Edwards and Mary Trembles of Bideford, Devon, become the last known people in England to be executed for witchcraft.

1674–75

▼ The largest witch trial in Swedish history takes place in Torsåker. Some 71 accused witches, including 65 women (around one-fifth of the region's female population) are beheaded and then burned in a single day.

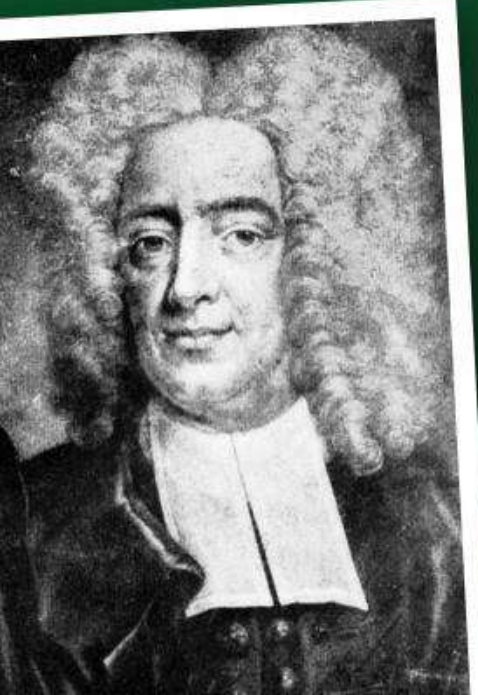
1634

▲ Jennet Device, who had testified against family members at the Lancaster witch trials of 1612, is herself tried for witchcraft. She is acquitted.

1626–31

▶ As many as 1,000 people across all social classes are executed following a series of witch trials in what is now Bamberg, Germany. The witch hunt is initiated by Johann Georg Fuchs von Dornheim, Prince Bishop of Bamberg, after the harvest is destroyed by frost in May 1626.

1689



◀ New England **Puritan clergyman** Cotton Mather **prints *A Discourse on Witchcraft, in Mather's Memorable Providences relating to Witchcrafts and Possessions.* He will play a key role in the witch trials that take place at Salem three years later.**

1692–93

▼ More than 200 people in and around Salem, Massachusetts, are accused of witchcraft after a group of young girls claim to have been possessed by the Devil. Nineteen people are eventually convicted and hanged.

1712

A
Full and Impartial
ACCOUNT
OF THE
DISCOVERY
OF
SORCERY and WITCHCRAFT,
Practis'd by
JANE WENHAM of Walkern in Hertfordshire, upon the Bodies of Anne Thorn, Anne Street, &c. The Proceedings against Her from Her being first Apprehended, till She was Committed to Gaol by Sir HENRY CHAUNCY.
ALSO HER
TRYAL
AT THE
Assizes at Hertford before Mr. Justice POWELL,
Thou shalt not suffer a Witch to live.
Exod. c. 22. v. 18.
The Fourth Edition.
LONDON: Printed for E. Curll, at the Dial and Bible against St. Dunstan's Church in Fleet-street. 1712.
Price 6 d.

◀ Jane Wenham of Walkern, Hertfordshire, becomes the last person to be sentenced to death for witchcraft in England. Her conviction is eventually reversed and she receives a royal pardon.

ALAMY X9, GETTY IMAGES X6

We look at some of the most significant witch hunts, trials and executions in European and American history, and the laws that fuelled people's superstitions

WORDS: CHARLOTTE HODGMAN

1563

Four years after Elizabeth I's accession, the 'Act against Conjurations, Enchantments and Witchcrafts' is passed. Minor offenders now face a year in prison, while repeat offenders and those deemed to have committed murder by witchcraft are sentenced to death.

1566

▲ The execution of Essex 'witch' Agnes Waterhouse becomes a major news story across England, aided by a booklet detailing her supposed crimes.

1581–93

Around 368 people are executed in one of Europe's largest series of witch trials, at Trier in what is now Germany. Led by Johann von Schöneburg, archbishop of Trier, the victims include some of city's most prominent men – from judges and councillors, to parish priests.

420 15.Booke. A discouerie Coniuring for a spirit.
A type or figure of the circle for the maister and his fellowes to sit in, shewing how and after what fashion it should be made.
Agla
Messyas
Tetragrammaton
Magister
Emanuel
ya
panthon
This is the circle for the maister to sit in, and his fellowe or fellowes, at the first calling, sit backe to backe, when he calleth the spirit: and for the fairies make this circle with chalke on the ground, as is said before. This spirit Bealphares being once called and found, shall neuer haue power to hurt thee. Call him in the houre of
creasing.
The

1584

◀ Kent MP Reginald Scot publishes his sceptical treatise *The Discoverie of Witchcraft*, **which debunks** popular ideas about witchcraft and suggests non-magical reasons for witchcraft allegations.

1612

Nineteen people are tried for witchcraft at the Summer Assizes, held in Lancaster Castle. One of the accused – Old Demdike – dies before trial, but eight women and two men are found guilty and hanged, with another sent to the pillory.

1604

James VI and I enacts 'An Act against Conjuration, Witchcraft and dealing with evil and wicked Spirits'. Witch trials are no longer held by church courts.

1597

▼ James VI of Scotland (also James I of England from 1603) publishes *Daemonologie*, a **compendium on witchcraft lore, which seeks to prove the existence of magic and witchcraft.**

1590–92

▶ More than 60 men and women from East Lothian, Scotland, are accused of witchcraft – the charges include using witchcraft to raise a storm to sink a ship carrying James VI of Scotland and his bride, Anne of Denmark.

1736

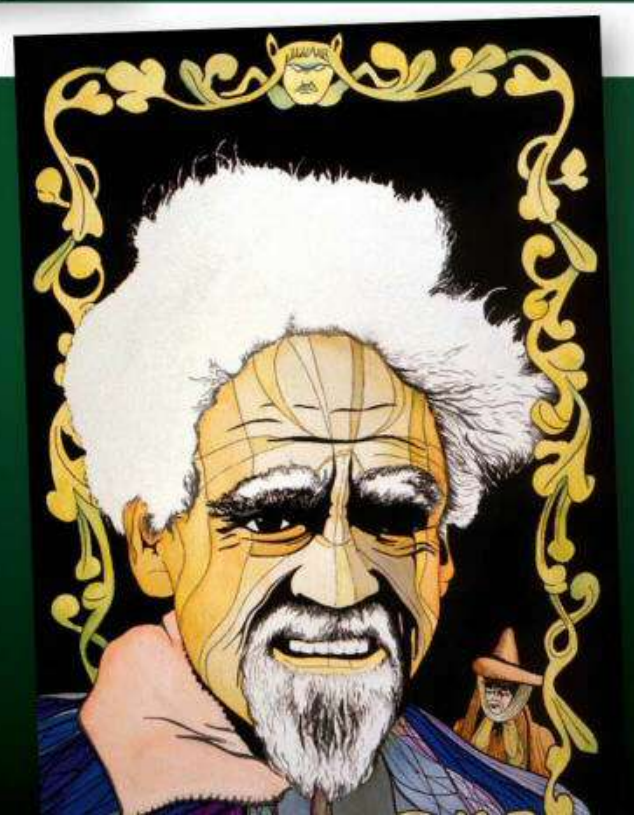
The British Parliament passes an act repealing the laws against witchcraft, and imposes fines or imprisonment on anyone who claims to be able to use magical powers, which are now considered fraudulent.

1824

The Vagrancy Act is passed. As well as outlawing begging and rough sleeping, it also forbids anyone from "pretending or professing to tell fortunes, or using any subtle craft, means, or device, by palmistry or otherwise, to deceive and impose on any of his Majesty's subjects".

1884

▶ Gerald Gardner, the so-called 'father of modern witchcraft' is born in Blundellsands near Liverpool. He will go on to popularise the modern, Pagan religion known as Wicca.



1951

The 1735 Witchcraft Act is repealed by the Fraudulent Mediums Act, which makes provision for "punishment of persons who fraudulently purport to act as, spiritualistic mediums or to exercise powers of telepathy, clairvoyance or other similar powers." ⊙

An artwork depicting the three witches from *Macbeth*, painted by George Cattermole in 1840. The witches' famous refrain – "Double double, toil and trouble" – has much earlier roots than Shakespeare, says Professor Ronald Hutton

A CAULDRON OF CULTURES

Professor Ronald Hutton reveals how ancient civilisations helped shape early modern beliefs about witches and witchcraft

Most people will be aware of the notorious traditional superstition that a witch can be detected by throwing her (or more rarely, him) into a body of water. If she floats, then the water has rejected her, and she is guilty. If she sinks, then it has accepted her and, if she can be hauled out before she drowns, she is innocent.

Many fewer will know that the throwing of suspects into water is first recorded in the law code of the Babylonian king Hammurabi, almost 4,000 years ago. This is just one illustration of a broader truth: that the beliefs concerning witchcraft which underpinned the infamous early modern European witch trials, in which tens of thousands of people were executed, have ancient roots. Without understanding those roots, it is impossible to understand the whole history of attitudes to witchcraft in Europe.

It should be recognised at the start of such an understanding that in the modern world, the term 'witchcraft' has various different meanings and associations, some neutral or positive. The sense in which it is employed here is the one most commonly used in English until recent times, which is also the most negative and hostile, and lethal. It defines witchcraft as the use by human beings of uncanny power, of the kind traditionally classed as magic, to harm other people.

CLOCKWISE FROM TOP: **Demons depicted on a Babylonian cylinder seal, c5000 BC; a Greek 'magic sphere', used by warriors before taking part in duels, second or third century AD; a diorite head of Hammurabi, who passed laws against witches, c1750 BC**

ALAMY X3, GETTY IMAGES X1

ALLIANCES WITH SPIRITS

The ancient Babylonians certainly believed in and feared such a power, and prescribed the death penalty for those thought to use it. They also developed a large number of spells to counteract it, and had an associated belief in evil spirits operating in the natural world, who hated humans and wanted to harm them: entities for which Europeans would later adopt the word 'demons'. In Babylon it was believed that wicked people made alliances with these spirits in order to torment and destroy their fellow humans.

In this bundle of beliefs, the spheres were simply typical of all the cultures inhabiting the ancient Middle East, from the Persian Gulf round to Asia Minor and Palestine, including the Assyrians, Hittites, Syrians and Canaanites. They also included the Hebrews, who embodied the same attitudes in their Bible, including the death penalty for harmful magic, and the fear of demons. Casting out demons that had possessed human beings ultimately became one of the main forms of miracle worked by Christ and his apostles, although it is notable that they concentrated on the evil spirits themselves and took no interest in the bad people allegedly associated with them.

FROM GREECE TO ROME

The ancient Greeks made their own contribution to beliefs in witchcraft, by providing Europeans with a clear distinction between religion and

ABOVE: **A mosaic discovered in the ruins of Pompeii shows a witch (*right*) preparing a magic potion for two women**

RIGHT: **The celebrated Roman poet Horace featured gruesome accounts of witches in one of his *Epodes* – a collection of works published in 30 BC**

famous witches in world literature, those in William Shakespeare's play *Macbeth*, with its refrain "Double, double, toil and trouble...". Fewer will realise that part of it was directly inspired by a spell spoken by witches in the work of the ancient Roman poet Horace. Moreover, the opening of Rome's imperial era saw witchcraft becoming a standard feature of political trials.

◀ magic. Religion was defined as a set of respectful relationships made by humans with divine beings, with the humans praying to those deities if they wanted something from them. The deities then decided if they wished to oblige. Rituals could assist the requests, but the will to act remained with the divine beings.

Magic, by contrast, represented techniques by which humans could tap into supernatural or preternatural power themselves. They thereby obtained some kind of personal control of the results. The Greeks stigmatised this control as a suspicious and dangerous activity, with magicians as shabby and disreputable characters. They prosecuted people believed to have used magical power for their own ends even if those ends were not destructive as offensive to deities and to human society. Moreover, they handed on this set of definitions, and attitudes, to their cultural heirs, the Romans, who came to rule the whole of the Mediterranean world and most of northwestern Europe.

The Romans then added potent ingredients of their own to the accumulating brew of European tradition regarding witchcraft. One was that they were large scale witch hunters, conducting searches for practitioners of destructive magic, propelled by popular panics, which resulted in mass trials and executions. A single wave of these hunts in the 180s BC claimed 3,000 victims, a body count exceeding any notched up by the later Christian European persecutions of presumed witches.

"THEY FEARED WOMEN WOULD BEWITCH SLEEPING MEN AND DRAW OUT VITAL ORGANS FROM THEIR BODIES"

The Romans also generated powerful literary images of evil and predatory female witches, which were to endure through European civilisation. Most people will know the chant of the most

CANNIBAL FEASTS

One further ingredient that would inspire later beliefs about European witchcraft derived from the largest part of the continent not yet discussed: that inhabited by tribes with a Germanic culture. These shared a fear of human women who flew or roved out at night to bewitch sleeping men and draw out vital organs from their bodies, which they then cooked and ate in gatherings for cannibal feasts. Their victims were then believed to sicken and die as a result, and women who were accused of this activity were therefore put to death. It may be seen from this that the European tradition of the witches' sabbath has roots which are both strong and old.

Amid this rather gloomy pattern of primordial European and near eastern fear and persecution, one ancient civilisation stands out as an exception: Egypt. Its culture was united by the belief that the cosmos was controlled by a morally neutral spiritual power.

GETTY IMAGES X5, ALAMY X1

ABOVE: **The ancient Egyptian goddess, Nut, bending to form the sky. The Egyptians had a positive view of those who practised magic and summoned deities for their own end**

LEFT: **Another *Macbeth*-inspired work, painted c1835, imagines the three witches appearing to Macbeth and Banquo**

BELOW RIGHT: **An image shows Christ healing a young man possessed by demons**

BELOW LEFT: **Christian thinking also promoted the idea that witches practised their craft at raucous 'sabbaths'**

This was manipulated by the deities to maintain the natural order, but could also be employed by humans, through ritual, independently and for their own ends. Indeed, deities were thought to sanction its use by favoured people, but once adept in it, those people might even compel other deities to their will.

This procedure was regarded as perfectly respectable, and so was the use of magic, even when performed against enemies. People who thought themselves bewitched would simply hex their opponents back or get a professional to do so. Egypt therefore not only lacked action against presumed witches, but founded a tradition of learned ritual magic, as a legitimate intellectual pursuit, which was to persist for the rest of European history.

A SATANIC CRUSADE

Christianity therefore combined the Middle Eastern fear of witchcraft as an activity based on pacts with demons, the Greek distinction between religion and magic, the Roman stereotype of the ugly old female witch and taste for witch-hunting, and the German concept of cannibal witch gatherings. Initially its focus on a single omnipotent, omnipresent and good deity damped down witch-hunting, as it seemed hard for Christians to believe that such a god would sanction the use of evil magic by humans. The new religion therefore discouraged witch trials and outlawed belief in the German cannibal witch.

By the 15th century, however, Christian theology had developed to include a new idea that God had now decided to license the Devil to test humanity by lending his demons to evil people to enable them to perform effective and destructive magical acts. This innovation of belief in an unprecedented satanic crusade to undermine true religion and doom the human race allowed the ancient concepts of witchcraft to resurface with renewed vigour.

Combined, all these elements helped produce the early modern witch trials which came to cover most of Europe and to claim the large number of lives mentioned before. The story of those trials has usually been told in terms of Christian demonology, and the political, social and ideological circumstances of 15th and 16th century Europe.

This is both understandable and fitting, but it may be seen from what has been discussed here that a full comprehension of the background to the early modern witch hunts cannot be obtained unless the long term origins of the beliefs that supported them are included. Those origins, it is clear, may now be traced to the very beginning of European and near eastern history.

RONALD HUTTON is a professor of history at the University of Bristol, and a leading expert on the British Isles during the 16th and 17th centuries. His books include *The Witch: A History of Fear, from Ancient Times to the Present* (Yale University Press, 2017)

An 1866 painting imagines a suspected ‘witch’ being led away from a braying mob during the 17th century

ROUGH INJUSTICE

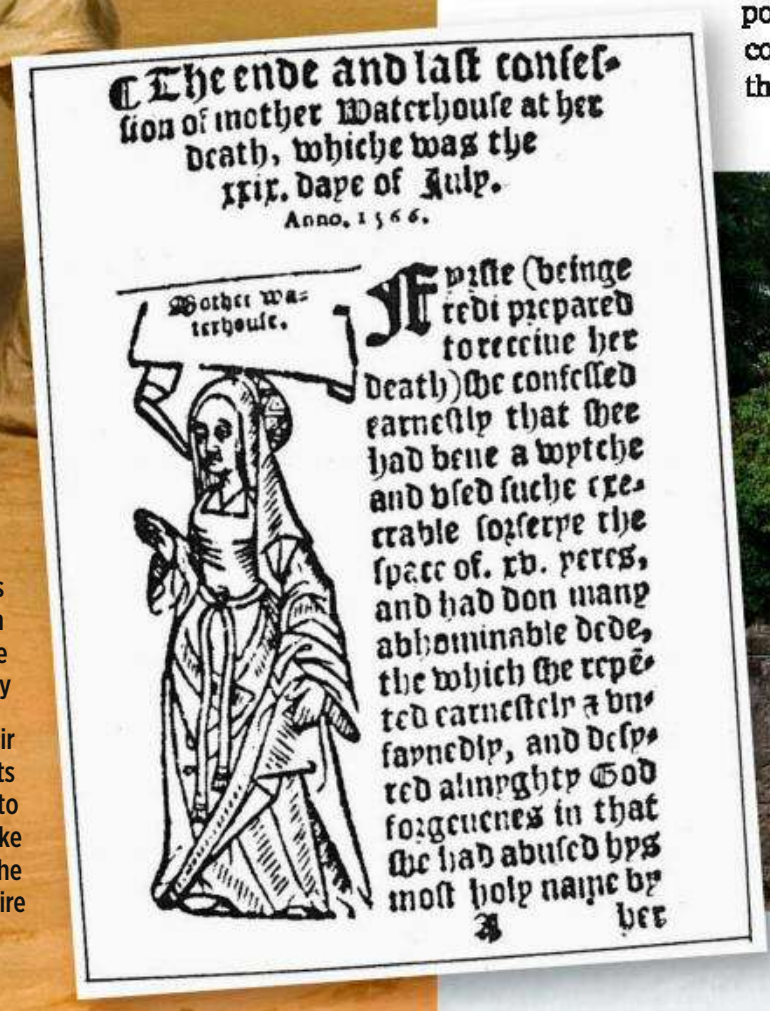
Professor Marion Gibson reveals how England's early modern legal system dealt with suspected 'witches'

People who were accused of witchcraft were tried in different ways based on where they lived and when. A witchcraft suspect in Innsbruck, Austria, in the 1480s would have been tried very differently to a suspect in Salem, Massachusetts, in the 1690s. To understand in detail the choices that were made about how to arrest and try a witch, let's focus on one legal system and one period of history: the legal unit of England and Wales, between 1550 and 1750. For most of this time period and across most communities, how did people go about trying a witch?

The first thing that a suspect would hear – let's call her Mary and say the year is 1590 – is a knock on the door. Outside would be a constable representing Mary's village or town. The constable was a male neighbour appointed by the community to look after everyday law and order. He was the ancestor of the modern police constable, although there was no professional police force. Instead, the constable worked with the local magistrate, and that was where he would take Mary now. The magistrate was a landowner in the area, a man with experience in the law – maybe even legal training. It was his job to respond to local concerns about crime. If someone suspected Mary of casting a spell on their pig and killing it, for example, they would go to the magistrate and give a statement called an 'information'. Once Mary had been accused, the magistrate would have to arrest and question her. So he would send the constable to fetch her and together they would walk up to the big house. Mary would be deeply alarmed.

A SPELL BEHIND BARS

The magistrate would call Mary into his study and ask her about the suspected crime. If Mary was a respectable person, and had good answers, she could maybe go home, and the case would be dropped. But if the magistrate thought there was any vaguely plausible reason to send her for formal trial, he would do that, as a duty to his community. The constable would take Mary to the village lock-up and arrange for her transport by cart to prison in a local town. Prisons ▶


The ende and last confes-
sion of mother Waterhouse at her
death, whiche was the
xxix. daye of July.
Anno. 1566.

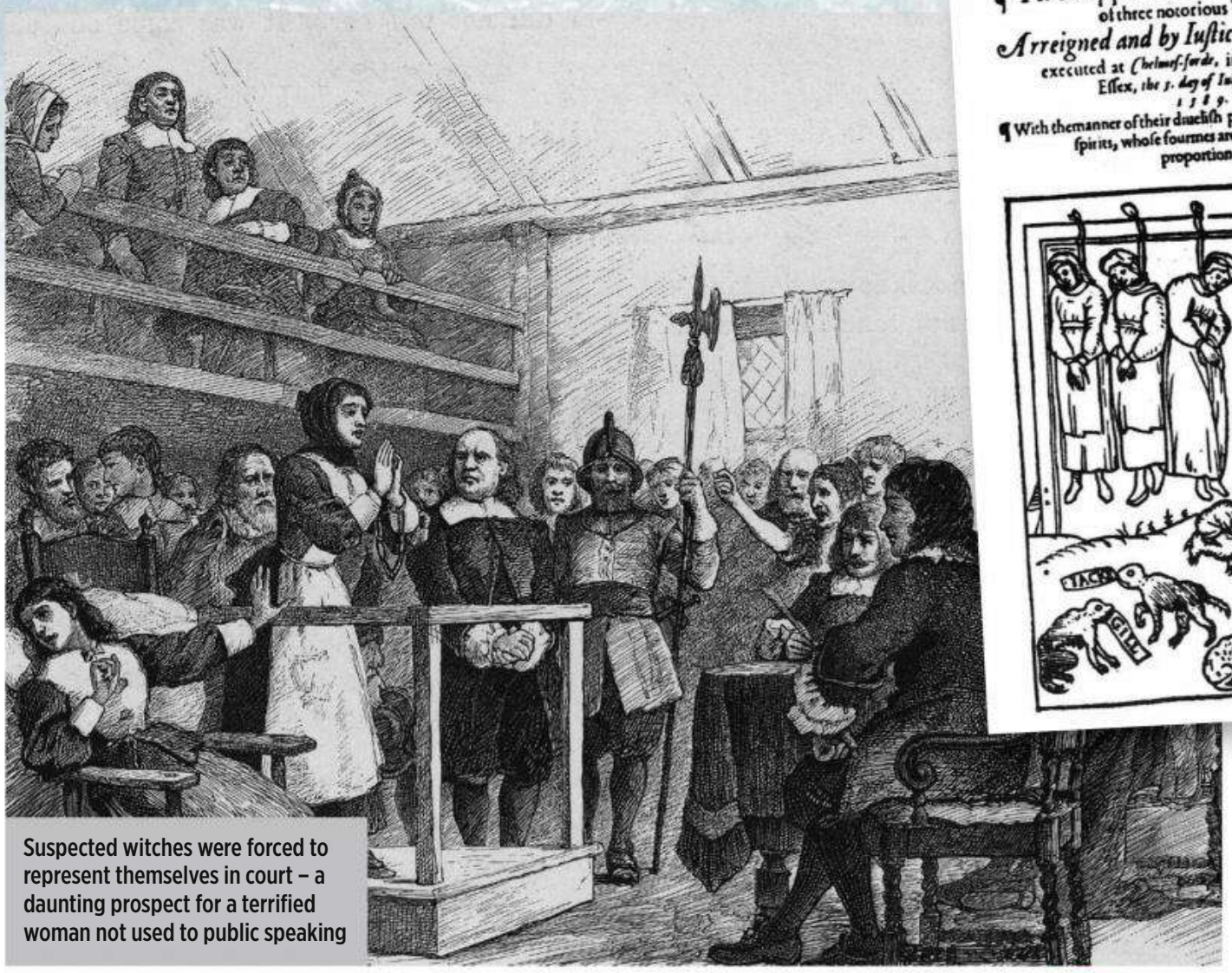
Mother Wa-
terhouse.

Fyrste (beinge
redi prepared
to receiue her
death) she confessed
earnestly that shee
had beue a wytche
and vsed suche exe-
crable sorserye the
space of. xb. yeres,
and had don many
abhominable dede,
the which she repē-
ted earnestely & vn-
faynedly, and desy-
red almyghty God
forgeuenes in that
she had abused hys
most holy naime by
her

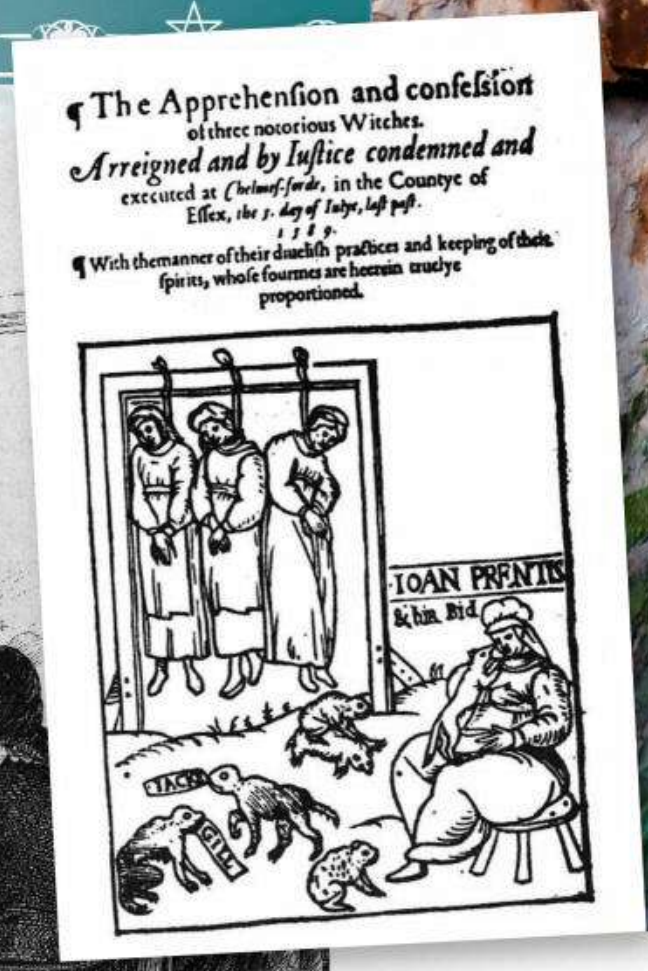
RIGHT: **A pamphlet telling the story of Essex woman Agnes Waterhouse, whose execution for witchcraft in 1566 became a major news story of its day**

FAR RIGHT: **After their initial arrest, suspects were sometimes taken to their village lock-up, like this one in Breedon on the Hill, Leicestershire**

ALAMY X2, GETTY IMAGES X1



Suspected witches were forced to represent themselves in court – a daunting prospect for a terrified woman not used to public speaking



¶ The Apprehension and confession of three notorious Witches. *Arreigned and by Iustice condemned and* executed at *Chelmesford*, in the Countye of Essex, *the 5. day of Iulye, last past.* 1589.

¶ With themanner of their diuelish practices and keeping of their spirits, whose fourmes are heerein truelye proportioned.

ABOVE LEFT: **A 1589 pamphlet about the hanging of witches in Essex, including Joan Prentice, who owned a 'familiar' (demon) in the form of a ferret**

ABOVE RIGHT: **The prison at Lancaster Castle – site of the notorious Pendle witches trial of 1612**

were haunted by rats and disease and prisoners had to pay for their own food and bedding, so each day Mary spent in jail she was creating a debt – most witchcraft suspects tended to be poor and weren't able to pay. If she was unlucky, she might catch jail fever and die before her case came to trial. If she was luckier, she would get her day in court.

The trial would be held in the prison town. The judges would ride out from London and hold 'assize' courts in each of the biggest settlements, judging criminal cases. Even if Mary had been accused by her neighbours, she would be prosecuted in the monarch's name, and the queen's judges would ultimately decide her fate. However, before that, the actual decision about whether she was guilty would be taken by two juries: a grand jury of 24 men and a petty jury of 12 men.

First, the charges against Mary would be drawn up in an 'indictment', a document sent to the grand jury. If the grand jury thought the indictment contained a plausible case, they would pass it on to the petty jury. If the grand jury was not happy with the indictment – maybe there was a mistake in the date of the crime, or the crime described wasn't covered by the law against witchcraft – they could reject the indictment and set Mary free. However, most cases went on to petty jury trial.

The petty, or little, jury is the one we still have in criminal cases in Britain today, but the juries who judged witchcraft cases in the 16th to 18th centuries were all male. They were 12 reasonably respectable and wealthy citizens. When they received the indictment from the grand jury they would file into the courtroom – which might be a public hall or a market building – and be sworn in, pledging to judge the case fairly. Mary would then stand before them, facing the judge, and her indictment would be read out. She would plead "guilty" or "not guilty". If she said "guilty", no trial would take place. Mary would be sent out to wait for her judgment. If she said "not guilty", the trial would begin.

"SPECTATORS MIGHT COME INTO THE COURTROOM TO SHOUT ABUSE AND ACCUSATIONS"

The judge would ask Mary directly about the crime. She would not be represented by a lawyer, but by herself: a big challenge for a village woman unused to public speaking. The judge might ask: had she put a spell on the pig? Was she a witch? If not, why was she being accused? Mary's answers would be vital – she would have to convince the jury. After about 10 minutes – most trials took only that amount of time – the judge would ask the jury for their verdict.

They would confer, and then deliver the verdict. Imagine the hush in court, and Mary's terror. Witchcraft cases were frightening and humiliating. Spectators would come into the courtroom to see the supposed witch, to chat about her crimes, or even to shout abuse and accusations. Mary would be upset, intimidated and anxious about the trial's outcome.

FROM PILLORY TO POST

If Mary was to be found guilty of magically killing her neighbour's pig, she would be imprisoned for one year. During that time, she would make four appearances at the pillory. Pillories were wooden frames in market places and village greens into which convicted criminals were inserted. People would be encouraged to view and scorn them, and even throw rotten fruit or mud. After a year's jail and pillory Mary would be freed, but she would still have to pay her

Those convicted of witchcraft were sometimes placed in a pillory, where they would be taunted and pelted with objects

GETTY IMAGES X3, ALAMY X2

jail fees or find someone else who could. Then she could go home.

But if she re-offended and was convicted again, she would be executed by hanging for that second witchcraft offence. And imagine for a moment that the first crime Mary was accused of involved killing a child, not a pig. That was murder, and that meant she would be hanged rather than imprisoned. In 1604, there was a change in the law, and Mary would be hanged for most types of witchcraft – even killing a pig. The sentence would be delivered by the judge after he heard the jury's verdict. He would wear a special cap and speak solemnly and horrifyingly to the convicts, telling them how they would be executed.

Elsewhere, anti-witchcraft laws applied in Scotland as well as England and Wales, although there were differences in their content and in trial processes. If Mary lived in Scotland, she might be tried by a local court or by the authority of the Scottish monarch's council. In at least one case, the king himself questioned witches and determined their fate. Different laws applied in England's American and Caribbean colonies. But across all the nations of the British Isles, between the 16th and 18th centuries, punishments for witchcraft increased in severity, and it became harder to escape execution. If our Mary in England in 1590 was acquitted of killing her neighbour's pig, she could go home and resume her life. But many Marys were not so lucky.

MARION GIBSON is professor of Renaissance and magical literatures at the University of Exeter. She is the author of *The Witches of St Osyth: Persecution, Murder and Betrayal in Elizabethan England*, which is due to be published by Cambridge University Press later this year

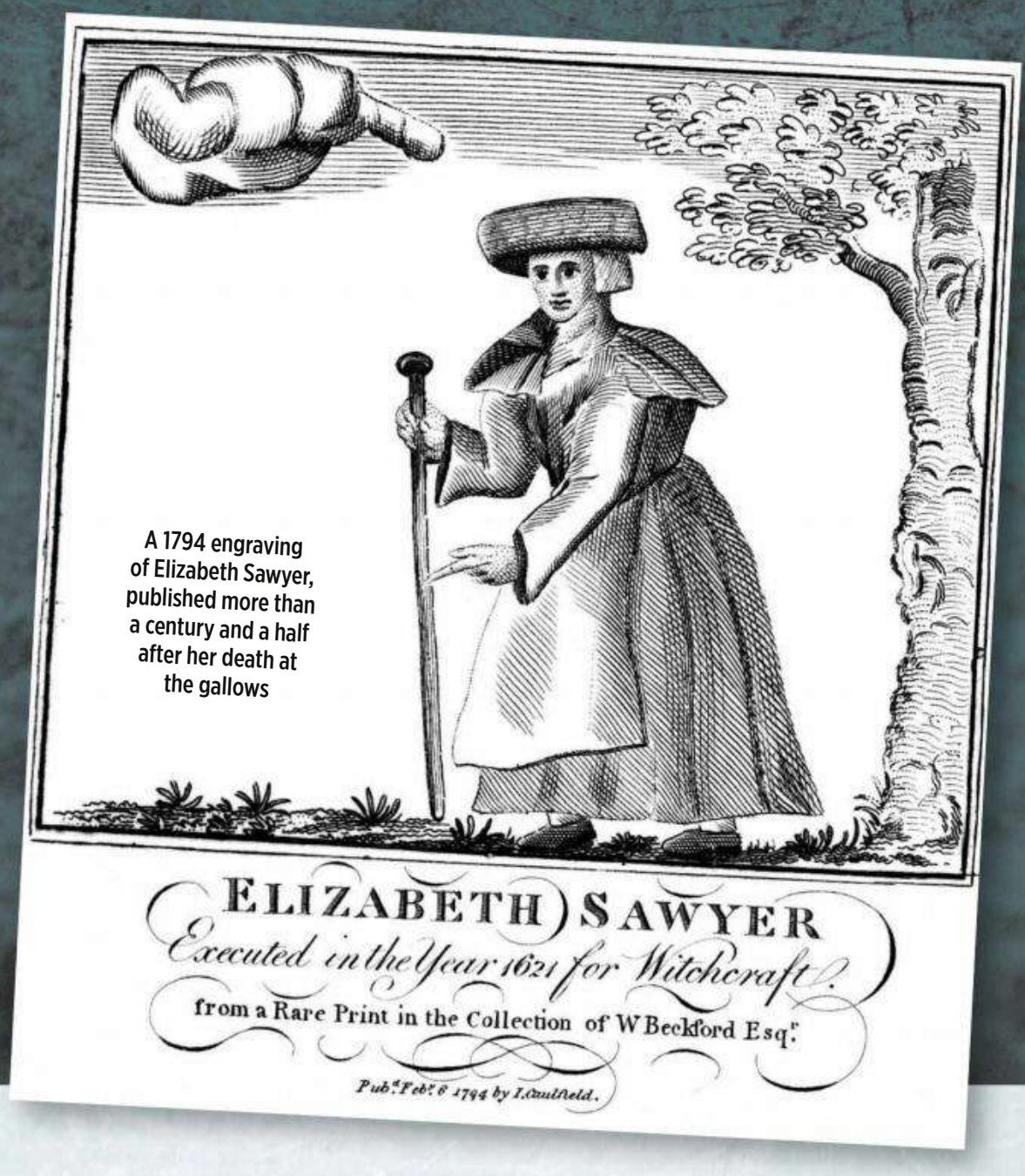
TWO NOTORIOUS WITCH TRIALS

ANNIS HEARD, 1582 — ACQUITTAL

In 1582, Annis Herd from the village of Little Oakley, Essex, was accused of witchcraft. Several farmers said she had killed their animals, and the rector of a neighbouring parish accused her of murdering his wife. Annis was tried at Chelmsford Assizes. The case looked watertight: her young daughter confessed that her mother kept demonic spirits, Annis had a reputation for promiscuity and witchcraft, and she was accused by a clergyman. But at the assizes, records suggest she was charged with only one minor offence and then acquitted. Why? It's impossible to be sure, but doubts about the rector's evidence and Annis' connections with a prominent local family probably helped. Annis went back to everyday life and continued to fight off accusations; she died at home in 1602.

ELIZABETH SAWYER, 1621 — CONVICTION

In 1621, Elizabeth Sawyer of Edmonton, then in Middlesex, was accused of killing several unnamed children, a number of animals, and her neighbour Agnes Ratcliffe. She protested her innocence, but had a reputation for swearing and an 'unusual' appearance (she had one eye, and a back injury). Elizabeth was tried at the Old Bailey, London. She was acquitted of killing the children, but the jury failed to reach a verdict in the case of Agnes Ratcliffe. They asked for direction, and the magistrate who had arrested Elizabeth suggested searching her body for 'demonic marks'. Three women were tasked, and reported finding a mark suggesting Elizabeth had fed her blood to the Devil, a common belief about witches. The jury then convicted Elizabeth, and she was hanged.


ELIZABETH SAWYER
Executed in the Year 1621 for Witchcraft
from a Rare Print in the Collection of W Beckford Esq.r
Pub.d Feb.y 6 1794 by I.Caulfield.

A 1794 engraving of Elizabeth Sawyer, published more than a century and a half after her death at the gallows

ON THE PROWL

Hunting witches was a lucrative profession, giving plucky vigilantes the opportunity to earn high wages and gain social standing within communities gripped by fear and worry

In 1645, John Lowes, the roughly 80-year-old vicar of Brandeston in Suffolk, admitted to causing a shipwreck off the coast of Harwich in Essex. The confession was not gleefully given, but drawn from Lowes by keeping him awake for several days and nights, running him up and down a room for hours, and tying his thumbs to his toes and tossing him into a moat. It was only after such treatment that the clergyman 'admitted' that, with the help of six imps, he had committed "most heinous, wicked and accursed acts".

Lowes was one of 18 people convicted of witchcraft (16 of whom were women) hanged in Bury St Edmunds in a single day. The prosecutor was the notorious witch hunter Matthew Hopkins.

Giving himself the title 'witchfinder general', Hopkins and another hunter named John Stearne swept through East Anglia between 1645 and 1647, amid the turbulence of the Civil Wars, prosecuting around 200 people for witchcraft.

Hopkins was from a puritanical background, and first appears in the records as a witchfinder in 1644 in the town of Manningtree in Essex, when he denounced his neighbour. Hopkins would often target people, such as Lowes, who had already been singled out by their society, and his team of denouncers grew to include 'witch prickers' who would strip suspected witches naked to search for marks or signs of the Devil on their bodies and prick them with needles to see if they bled. Local taxes were levied to pay his fees that amounted to as much as "twenty shillings a town".

From where did Hopkins draw such authority? He had had no parliamentary permission, though he was no doubt spurred on by the previous royal support for such persecution. In England, witchcraft had first become a crime in 1542, but it was during the reign of James VI and I that it received new attention. In 1597, the king published his *Daemonologie* in Scotland, which detailed his belief in the evils of witches, and his desire that they be persecuted. By the 1640s, it was a commonly held belief that England was awash with witches, and hunters like Hopkins readily took up such a mantle.

But while King James' *Daemonologie* is certainly one of the most well-known treatises, it was by no means the first. The truth was that the practice of witch hunting had already received royal or papal assent for centuries.

SPREADING THE WORD

In 1487, the *Malleus Maleficarum* ('The Hammer of Witches') was published. Written by Heinrich Kramer, a Dominican Inquisitor (a man trained by the Church to identify heretics), the book was preceded by a papal bull from Pope Innocent VIII that authorised inquisitors in the Holy Roman Empire to imprison and punish anyone found guilty of witchcraft. The *Malleus* was one of many works of the time that defined what a witch was and how to identify one – an inability to weep

An engraving of the self-proclaimed 'Witchfinder General' Matthew Hopkins, who embarked on a campaign of terror across East Anglia during the 1640s

Witch-hunters would sometimes claim that an accused person's birthmark or blemish was the handiwork of the Devil – and proof they had entered into a pact with him

GETTY IMAGES X3, ALAMY X4

DID YOU KNOW?

AN EARLY GRAVE

Matthew Hopkins was only in his twenties when he died, leading to the spread of an urban legend that his premature death was because he was executed after practising witchcraft himself. In reality, Hopkins most likely succumbed to tuberculosis.

ABOVE: **Essayists such as Joseph Addison (1672–1719) criticised witch-hunters for targeting elderly and vulnerable women**

TOP: **A 16th-century edition of the *Malleus Maleficarum* – now one of the most famous treatises on witchcraft ever published**

LEFT: **A hellish woodcut image printed in a 1497 edition of the above tome**

or marks hidden on the body were just some indicators. It offered tactics for prosecution, suggesting that the witch (and it was most often a woman) should be led backwards to her trial in case she influenced the judge with her gaze. But crucially, the tome also dealt with procedures to hunt witches. It advocated torture, as both a tool to extract confessions and as punishment.

By the early 16th century, Johann Gutenberg's printing press had changed the way that information was spread, and within the next 50 years or so, the ideas proposed in books such as the *Malleus* (which, despite its fame today, was not necessarily the most influential work of its genre), would help shape the period of witch trials that would blaze across Europe in the following centuries.

Royal and papal authority was certainly one way that some witch-hunters gained their authority, but others, it seems, might have had more personal motives. French magistrate Nicolas Rémy, who boasted that he had presided over the burning of more than 800 witches in the late 16th century, took to hunting witches after his son died in an accident that he believed was caused by a beggar woman's curse. Like many hunters, Rémy held theories that witches would fornicate with the Devil in disguise as animals, while other frequent accusations included flying, or causing sickness through poison or enchantment.

"HUNTERS BELIEVED THAT WITCHES WOULD FORNICATE WITH THE DEVIL IN DISGUISE AS ANIMALS"

A coloured woodcut from a pamphlet telling the story of Mary Sutton – a Bedfordshire woman who was hanged for witchcraft in 1612, having remained afloat during a notorious 'swimming' test in a local millstream

Of course, there were also those aware of the lucrative rewards offered in communities that were highly superstitious or divided by religion. Some, such as Joan Malet in Catalonia, offered services to religious inquisitors as freelance hunters, while Christian Caldwell, a woman in 1660s Morayshire, assumed the alias of a man so that she could take up a contract offering six shillings a day to hunt out witches, with a six-pound bonus if she identified a witch who was then subsequently found guilty. Lured by such wages, many hunters found opportunity in exploiting the fearful, and the 'pricking' practice also allowed access to the bodies of vulnerable women under the guise of the law.

IMPROPER CONDUCT

Where hunters differed in motive, they had many tactics in common. They would often rely on the accusations of children, and regularly abandoned the usual or legal trial practices of the day. Jean Bodin, a 16th-century political theorist who also wrote on demonology, stated that "proof of such evil is so obscure and difficult that not one out of a million witches would be prosecuted if regular legal procedures were followed." He, with many others, wrote demonologies to share what they had 'learned'. Hopkins himself noted his methods in his own book *The Discovery of Witches* (1647), some of which were employed in later New England witch trials in the 1690s (*see page 52*).

Though prolific around Europe, the acts of witch-hunters did not go entirely unchallenged. "Life is precious and there is need of great inquisition before it is taken away," one newspaper argued after Hopkins' 1645 rout in Bury St Edmunds. In 1646, a Puritan preacher called John Gaule wrote a book that questioned the authority of Hopkins and Stearne to roam the land torturing the poor for money, objecting to the 'swimming tests' and calling for more circumstantial evidence. In 1711, writing in *The Spectator*, Joseph Addison criticised the targeting of elderly or feeble women.

It wasn't until 1736 that the former Witchcraft Acts were repealed in the Kingdom of Great Britain, though you could still be imprisoned for practising 'witchcraft' as a fraudulent pretence until 1951. Today in some societies where belief in magic is prevalent, you can still find those who claim to identify and punish witches.

WORDS: ELINOR EVANS

SCOTLAND'S WITCH HUNTS

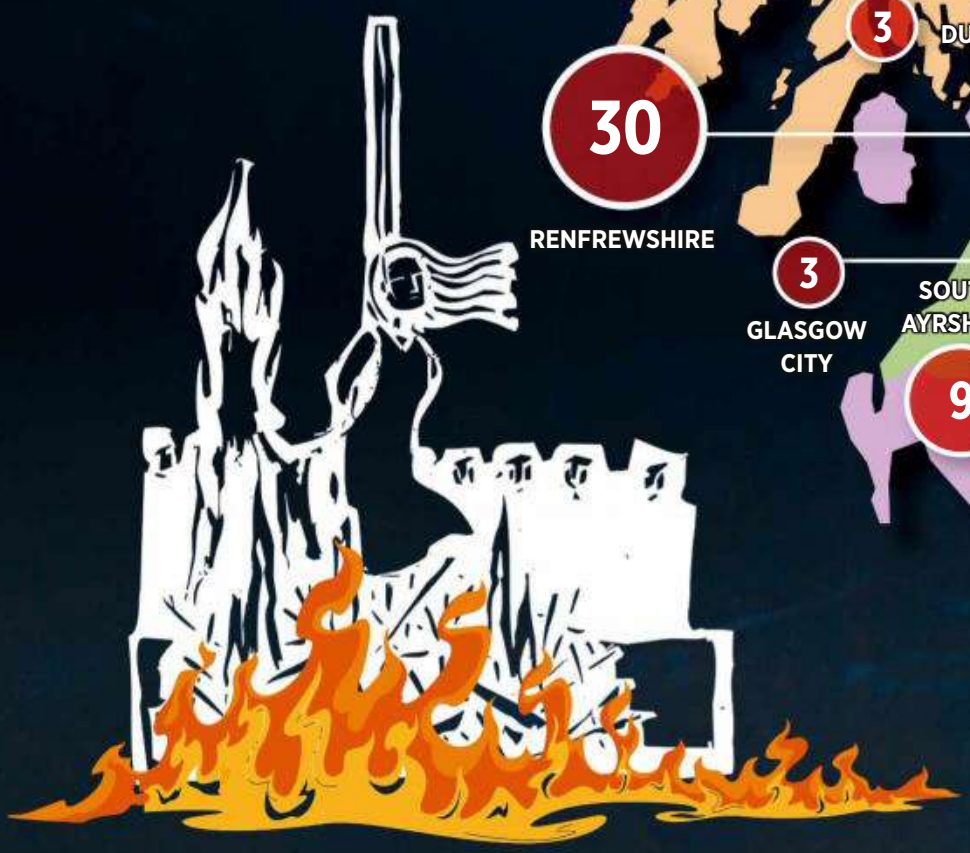
Astonishing numbers of suspected 'witches' faced trial, torture and execution north of the border, as these stories and statistics demonstrate...

WORDS: CHARLOTTE HODGMAN

WITCH TRIALS

This map indicates the locations of the 416 trials that took place between 1563 and 1736 for which geographical locations were noted. The trial locations for the remainder of the 3,212 recorded cases in Scotland during this period were not recorded in the surviving documents.

(Please note: we have used modern council authority boundaries – these are not the same as the counties, presbyteries and burghs that existed during the period of the witchcraft trials)



SHETLAND ISLANDS 3

ORKNEY ISLANDS 15

HIGHLAND 7

MORAY 2

ABERDEEN CITY 34

ABERDEENSHIRE 2

PERTH AND KINROSS 7

CITY OF EDINBURGH 178

ARGYLL AND BUTE 2

STIRLING 12

FIFE 15

WEST DUNBARTONSHIRE 3

WEST LOTHIAN 9

EAST LOTHIAN 24

MIDLOTHIAN 19

RENFREWSHIRE 30

SOUTH LANARKSHIRE 1

GLASGOW CITY 3

SOUTH AYRSHIRE 3

SCOTTISH BORDERS 18

DUMFRIES AND GALLOWAY 9

23

ENGLAND

TORTURE

Torture as a way of extracting 'confessions' from alleged witches was legal in Scotland, as it was on the continent. These four individuals make up just a handful of those who were subjected to unspeakable terrors and pain...

ACCUSED:
Isobel McKessock
YEAR: 1662
RESIDENCE:
Rhynd, nr Perth

TORTURE TYPE:
Sleep deprivation. This was the most common torture method and one that proved very effective, since lack of sleep is known to cause hallucinations. The victim would have been watched constantly and 'walked' to keep them awake.

ACCUSED:
Mary Muarn Vic Innish
YEAR: 1662
RESIDENCE:
Inverness

TORTURE TYPE:
Whipping, sleep deprivation, binding by ropes, hanging by thumbs and feet burning.

ACCUSED:
Alison Balfour
YEAR: 1594
RESIDENCE:
Stenness, Orkney

TORTURE TYPE:
Cashielaws. The victim's legs would have been enclosed in an iron case around which fire was heaped. Balfour is thought to have been kept in the cashielaws for 48 hours.

ACCUSED:
David Johnston
YEAR: 1661
RESIDENCE:
Dalkeith, nr Edinburgh

TORTURE TYPE:
Haircloth. The accused would have been covered with a cloth made of animal hair, which was very painful on the skin.

CASE STUDIES

We take a close look at the stories of two Scottish women who lost their lives after 'confessing' to evil wrongdoing while being placed under unimaginable duress

JANET CORNFOOT

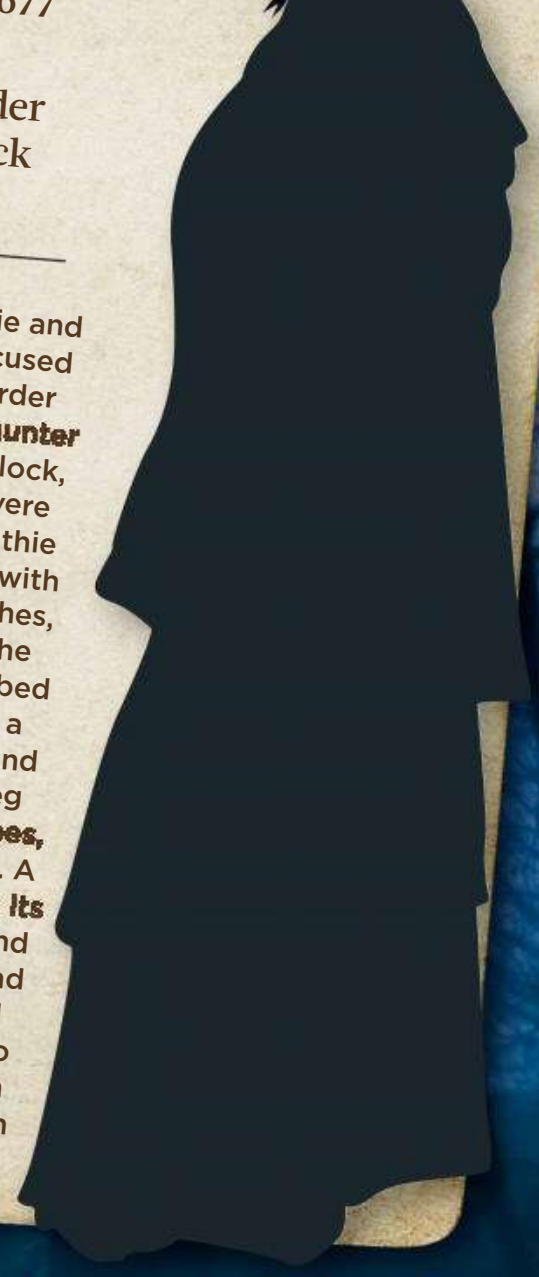
AGE: Unknown
CASE DATES: 13 June 1704–30 January 1705
ACCUSED OF: Causing a young boy to suffer fits

CASE NOTES Janet Cornfoot was one of several women accused of causing Patrick Morton, the 16-year-old son of a smith in Pittenweem, Fife, to suffer fits and convulsions. Named with three other women by another accused witch, Beatrix Laing, all five were imprisoned and subject to various methods of torture, including sleep deprivation, pricking and beatings. Cornfoot eventually 'confessed' to the charge, adding that the Devil had visited her in prison, but later retracted the confession. After escaping, Cornfoot was seized by an angry mob of local men and dragged to the harbour. Bailies (civic officers) tried to save her, but she was seized by the mob again and crushed to death under a door covered with stones.

JANET MATHIE

AGE: Approx. 40–50
CASE DATES: December 1676–20 February 1677
ACCUSED OF: The attempted murder of Maxwell of Pollock by witchcraft

CASE NOTES Janet Mathie and four other people were accused of using witchcraft to murder their landlord, avid witch-hunter Sir George Maxwell of Pollock, after he experienced severe pain in his right side. Mathie 'confessed' to meeting with the other accused witches, and to meeting with the Devil, whom she described as "a black man with a bluish band, white hand cuffs, and hogers (leg coverings) with no shoes, and with cloven feet". A wax figure with pins in its side was allegedly found in a hole in the wall behind her fire. She was found guilty and sentenced to death by strangulation followed by burning on 20 February 1677.



The information shown in this infographic was extracted from data produced by the Survey of Scottish Witchcraft, the result of a two-year project undertaken between 2001–03 by a team of researchers at the University of Edinburgh, led by Professor Julian Goodare. To find out more and access the database, visit *witches.shca.ed.ac.uk*

GETTY IMAGES X5

FACT OR FICTION?

Most people's knowledge of 'witches' stems from popular horror tropes involving warty-faced women stirring cauldrons, or innocent young girls being drowned in ponds. But how much of this is based on pure mythology? **Professor Owen Davies** addresses eight popular misconceptions about the history of witchcraft in Europe

GETTY IMAGES X2, ALAMY X2

MAIN: **Although common on the continent, using torture to extract confessions from suspected witches was illegal in England**

LEFT: **A medieval treatise on witch torture, now on display in the Bavarian town of Rothenburg ob der Tauber**

TORTURING 'WITCHES' WAS LEGAL IN ENGLAND

Contrary to popular belief, torturing an accused witch until he or she 'confessed' to their supposed crimes was actually illegal during English witch trials. But on the continent, it was a very different story, says Owen Davies, professor of history at the University of Hertfordshire.

"Torture is one of the key reasons that so many people were prosecuted – and executed – for witchcraft in the early modern period," comments Davies. "When torture was deployed during interrogations, the accused would invariably implicate several other people. They, in turn, would be brought in, tortured and interrogated, and would incriminate yet more people, and so it went on.

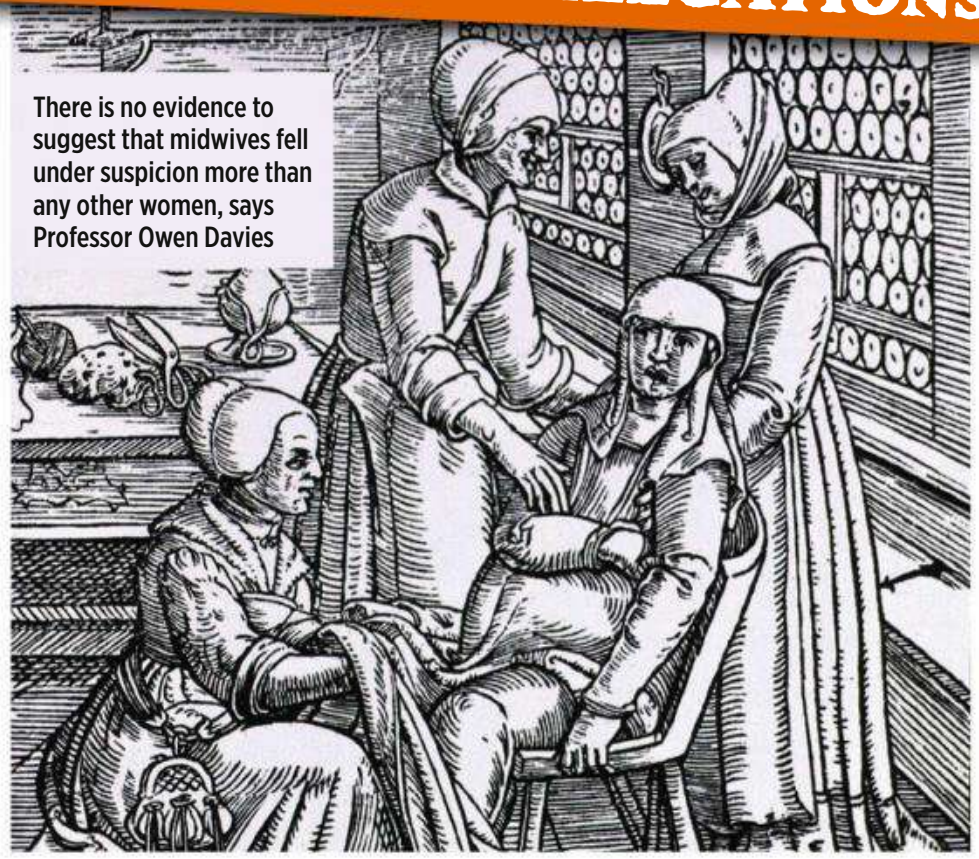
"There's a notorious case that took place in the now German town of Ellwangen between 1611–18, where the 'confessions' under torture of a few poor women ultimately led to the investigation of nearly half the town and the deaths of more than 400 people. Even one of the town's judges and his wife were accused of witchcraft and executed. It's a prime example of how the use of torture could create a full-blown crisis from a single accusation."

A so-called 'witches cage' in the central German town of Steinau an der Strasse, used for torturing suspects

With the lives of a mother and baby in their hands, it's perhaps not surprising that there is still a widely held assumption that midwives made up a large number of those accused of witchcraft. The truth, however, is not that simple.

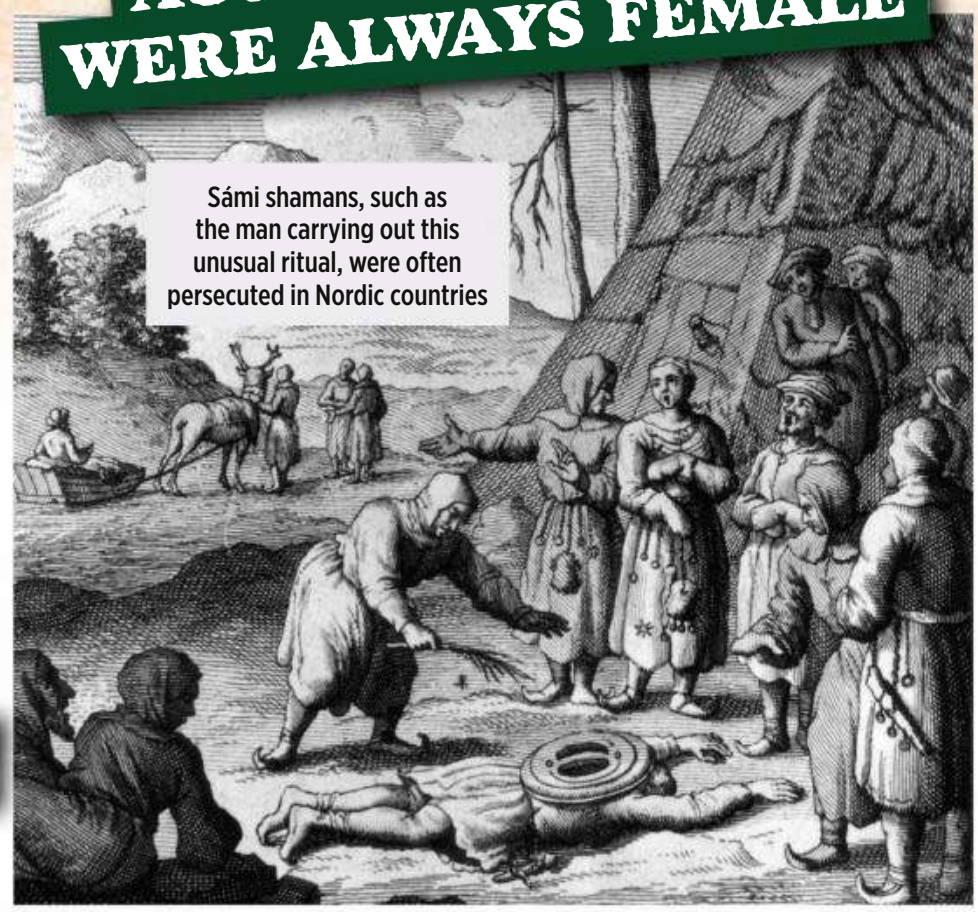
"There's no evidence to suggest that being a midwife was the predominant reason for an accusation of witchcraft," says Davies. "And the same goes for cunning women (folk healers). Yes, if you look at every trial that took place, you will find some cunning women and midwives who were prosecuted, but accusations of witchcraft weren't a way of suppressing secret female knowledge of medicine. Most accusations were borne of misfortune; witchcraft was seen as a perfectly normal way of explaining everyday misfortunes such as a child falling ill or the butter not churning properly."

MIDWIVES WERE COMMON VICTIMS OF WITCHCRAFT ALLEGATIONS



There is no evidence to suggest that midwives fell under suspicion more than any other women, says Professor Owen Davies

ACCUSED WITCHES WERE ALWAYS FEMALE



Sámi shamans, such as the man carrying out this unusual ritual, were often persecuted in Nordic countries

The traditional figure of the wizened, wart-laden witch has existed for centuries, but were men also accused of witchcraft? Absolutely, says Davies.

"In the misogynistic and patriarchal societies that we're looking at, there was clearly a very strong gender aspect to witchcraft accusations," comments Davies, "and it was mostly women who found themselves in the dock. But men were not immune to accusations of witchcraft, and in some countries, more men than women were prosecuted."

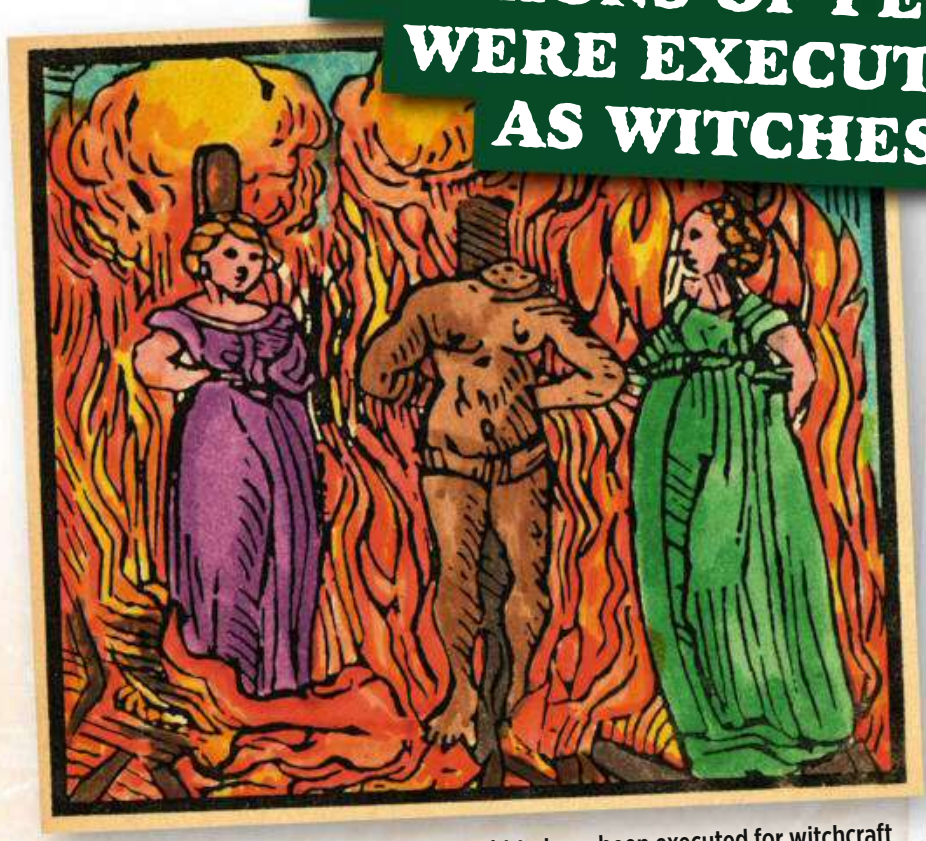
Indeed, Heinrich Kramer's famous *Malleus Maleficarum* acknowledges the existence of male witches, while in Iceland, between 1625–85, men made up 92 per cent of those prosecuted for witchcraft.

"Roughly speaking, across Europe in the early modern period, around 20 per cent of those prosecuted were men," continues Davies, "and several thousand men were executed. In the Nordic countries, Sámi shamans (traditional healers) were among those persecuted under witchcraft laws, while in Normandy, France, in this period, the archetypical witch was not only a haggard old woman, but a shepherd."

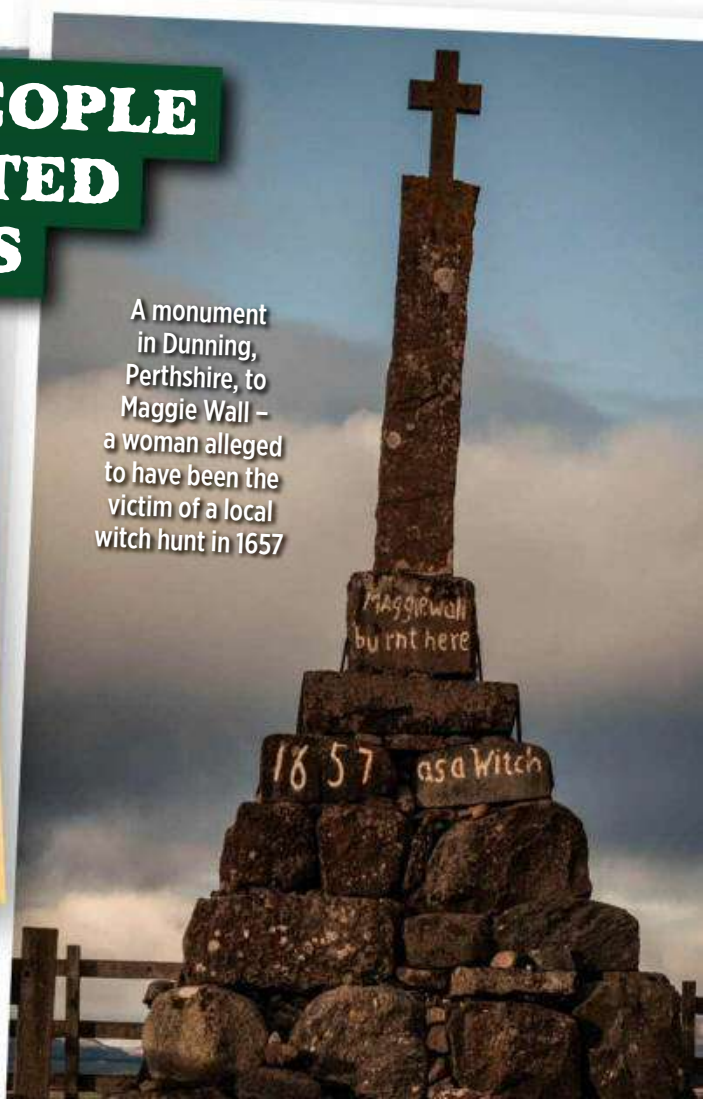
MILLIONS OF PEOPLE WERE EXECUTED AS WITCHES

The witch hunts of the early modern period were undeniably brutal and horrific, and many innocent men and women were condemned to death as a result. But how many people were actually executed for witchcraft?

"A perpetuating myth is that hundreds of thousands, and even millions, of people were executed as witches during the main era of witchcraft persecutions," says Davies. "The exact figure, of course, will never be known, but it's thought that around 30,000–60,000 people were executed across Europe between 1427 (the start of a series of witch trials in the Duchy of Savoy) and 1782 (the execution Anna Göldi in Glarus, Switzerland – Europe's last execution for witchcraft)."



Around 30,000–60,000 people are thought to have been executed for witchcraft in Europe between 1427 and 1782, although the precise figure will never be known



A monument in Dunning, Perthshire, to Maggie Wall – a woman alleged to have been the victim of a local witch hunt in 1657

GETTY IMAGES X4, ALAMY X2

THOSE FOUND GUILTY WERE BURNED AT THE STAKE

The punishment for those convicted of witchcraft varied from country to country, and in England, that punishment was hanging.

"Only one person convicted of witchcraft in England was ever burned, and that was Mother Lakeland in Ipswich, in 1645," confirms Davies. "She was found guilty of using witchcraft for petty treason (murdering her husband) for which she was burned to death.

"On the continent and in Scotland, though, burning convicted witches was common, but in most cases victims were strangled or suffocated before they were put on the pyre, so it was rare for someone to be burned alive. There were also other forms of execution, including death by the sword. Another gruesome method was the breaking wheel, which would see victims tied to a cartwheel and beaten to death."

ABOVE: **Methods of execution could vary from place to place: some unfortunate victims were tied to a cartwheel and beaten to death**

MAIN: **A 20th-century image depicts a 'witch' being burned alive in Munich. In reality, most suspects had already been killed before being set alight**

THE OUTCOME OF A WITCH TRIAL WAS A FOREGONE CONCLUSION

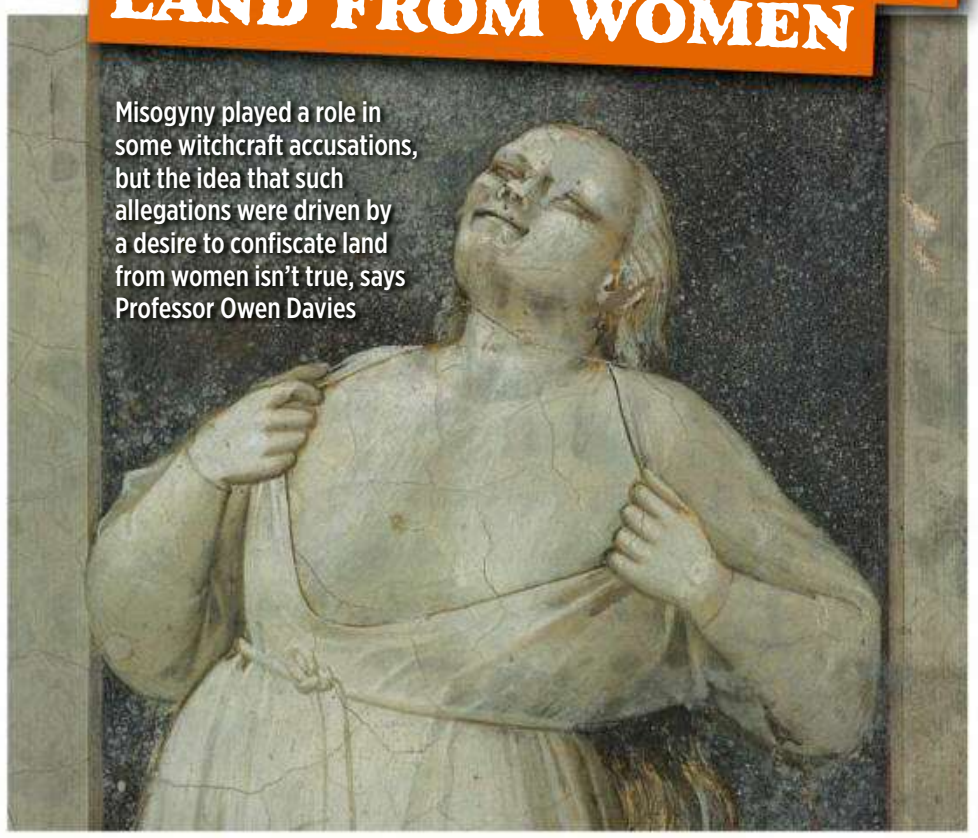
Not everyone suspected of witchcraft was tried and found guilty: many cases never even made it to court

To be accused of witchcraft in the early modern period would have been a terrifying prospect for men and women of all social classes, but to be tried as a witch did not automatically mean a death sentence for the accused. In fact, 'only' around 25 per cent of people tried for witchcraft in England across the period were found guilty and also executed.

"Under common law, which was in operation in England, Wales and Scotland at this time, a person's guilt was determined by a jury," comments Davies. "But before a case even got to that stage, accusers would need to convince the local magistrate that there was enough evidence for the case to go to court in the first place. So not everyone who was prosecuted was executed.

"Another, cheaper, alternative to end a supposed bewitching was to visit a local cunning person, get them to identify the witch in your community, and then use counter magic against them. Cunning folk would often provide this alternative way of dealing with a suspected witch in the community, avoiding the expensive legal route."

WITCH TRIALS WERE A WAY OF CONFISCATING LAND FROM WOMEN



Misogyny played a role in some witchcraft accusations, but the idea that such allegations were driven by a desire to confiscate land from women isn't true, says Professor Owen Davies

The argument that the witch trials were inspired by the rise of capitalism and the removal of land rights from women is not supported by the historical evidence, says Davies.

"The vast majority of people prosecuted for witchcraft were poor and landless, and although the enclosure of common land over which the poor had held some customary rights has also been put forward as part of this Marxist interpretation, the timelines do not fit the argument. Take England, for example: the main period of mass enclosure of land took place under Parliamentary Enclosure Acts during the second half of the 18th century and early 19th century. In other words, after the end of the witch trials.

"Once again, the origins of the witch trials are far more complex than a simple economic theory can explain."

ACCUSATIONS ENDED AFTER THE WITCHCRAFT ACT OF 1736

Some people continued to face malicious accusations of 'witchcraft' long after laws against the supposed practice had been repealed

GETTY IMAGES X3

Accusations of witchcraft continued even after the cessation of witch trials and the repealing of the laws against witchcraft, in 1736. But now, with the law on their side, the accused were beginning to fight back.

"In the centuries that followed the decriminalisation of witchcraft, we see slander prosecutions brought by accused witches against their accusers acts that have been described as 'witch trials in reverse'. Murder and manslaughter trials also took place when accused witches died from the ill treatment meted out by their accusers.

"Such 'reverse' prosecutions continued sporadically into the 20th century, across Europe and America. But, as it had been in the early modern period, bringing a slander case to court was expensive and time consuming, so many accused witches chose instead to use the press to broadcast their innocence and shame their accusers.

"In 1892, for example, Victoria Seifritz, who had been accused of causing an outbreak of hoof disease in the burgomaster's stables, took out a notice in the local newspaper stating in no uncertain terms that she was not a witch."

WORDS: CHARLOTTE HODGMAN

OWEN DAVIES is a professor of history at the University of Hertfordshire and an expert on the history of witchcraft, magic, ghosts and popular medicine from the ancient world to the modern era

MAIN: Haitians celebrate Kanaval, which takes place in the run-up to Lent. Later, over Easter, Haitian secret societies will use brooms to 'sweep up' *zonbi* spirits

RIGHT: Zombies depicted in *The Return of the Living Dead* (1985). On Hispaniola the term *zonbi* refers to the soul of the deceased, rather than the husk it has left behind

ISLAND OF THE DEAD

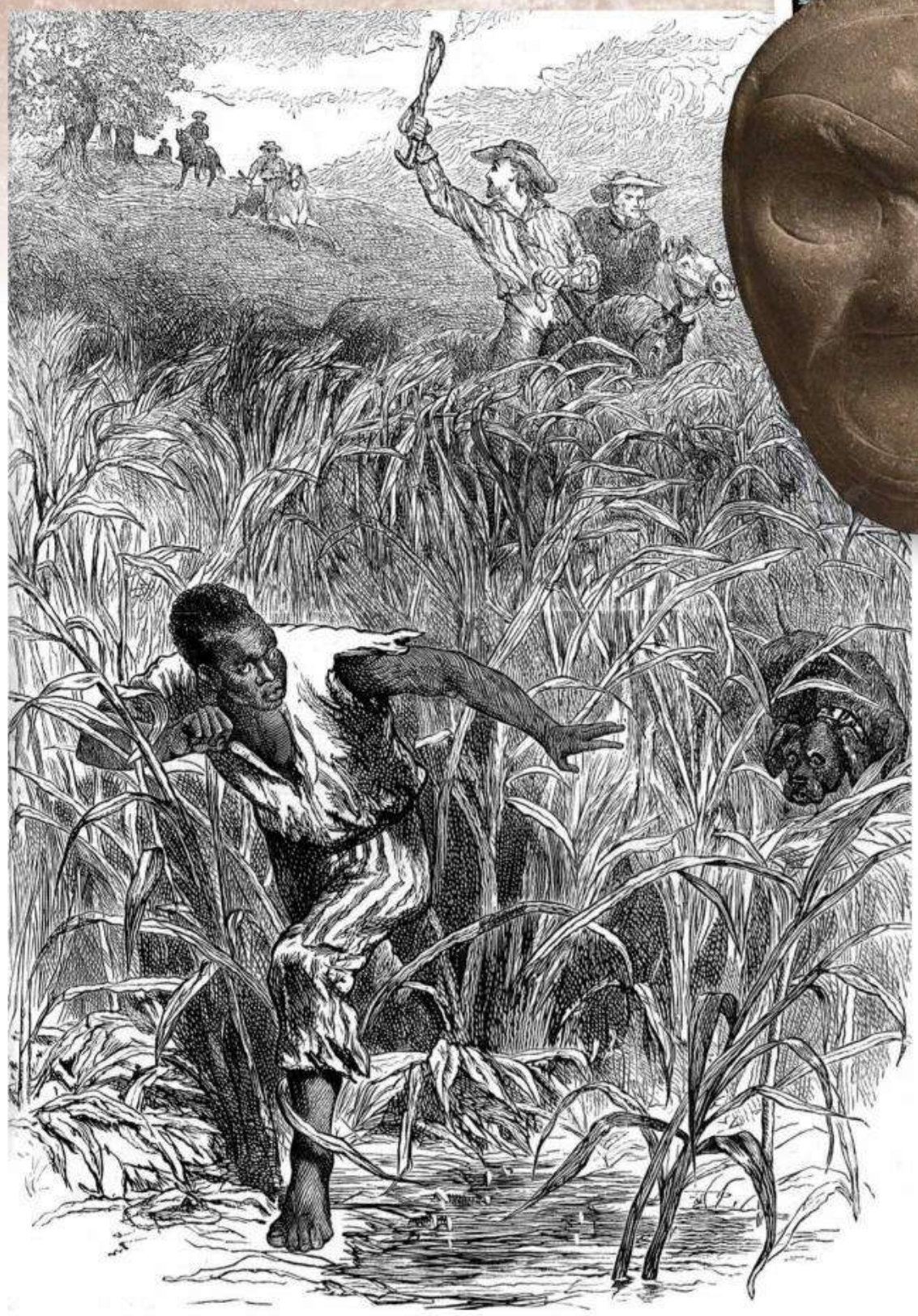
In Haiti and the Dominican Republic, some people still claim they have the ability to practise magic and command *zonbi* spirits. **Professor Lauren Derby** explores the history behind this unique form of Caribbean sorcery

Zombies have long been represented in Hollywood films as the depleted husks of people who have had their souls removed, but that is not necessarily how they function in Haiti and the Dominican Republic, which share the Caribbean island of Hispaniola.

The term 'zombie', or *zonbi* in Haitian Creole, derives from the Central African Kikongo word for spirit, and Haitian talk about *zonbis* is more centrally concerned with the work done with the disembodied souls rather than the soulless bodies themselves.

For example, it is believed that *zonbis* can be harnessed by individuals and sent as supernatural assistants to obtain a favourable outcome in a legal case, or perhaps enact vengeance against a spousal betrayal. They can, it is said, also affect a person who incites accusations of jealousy; Haitian research assistant Georges René even claims that an errant *zonbi* once affixed itself to his leg, causing so much pain and

GETTY IMAGES X1, ALAMY X1



ABOVE: **Sculptures on Cuba representing the Taíno people of the Caribbean, who died in huge numbers due to European conquest**

TOP: **A Taíno sculpture (*left*) and ceremonial site (*right*). Modern beliefs about demonic spirits have their roots in old Taíno practices**

LEFT: **The use of dogs in hunting escaped slaves has influenced certain ideas about demonic spirits known as *bakas***

◀ swelling in the limb that he had to see a specialist to have the *zonbi* removed.

However, one thing that the Haitian and Dominican *zonbi* does have in common with Hollywood depictions is its use as a horror emblem. On Hispaniola, the largely negative feelings towards these spirit demons stems from the trauma of colonial conquest, and its enduring effects. The fact that the spirit demon known locally as the *baka* (part of the same group of shapeshifting spirits as the *zonbi*) only appears in the form of a dog, horse, cow or pig is significant, since these were the invasive species brought to the island by Christopher Columbus in 1492, which enabled the conquest of the indigenous population. Conquistadores slaughtered people en masse atop their steeds, while dogs were used to hunt down escaped Amerindian rebels. Meanwhile, feral pigs ate people's staple tuber crops and cattle ravaged their maize, contributing to famine and the eventual collapse of the indigenous Taíno population within two decades.

By the 18th century, bull mastiffs had also become a major export from Cuba, used by the Europeans for hunting fugitive slaves. In addition to the new smells of gunshot, the sounds of these enormous beasts snorting, barking, snarling, braying and stampeding must have been frightening given the silence of the previous landscape; even the dogs that had existed on the island before the invasion (raised by the Taíno as a food source), were a 'barkless' breed.

It's small wonder, then, that such animals have played a continued role in alleged cases of spirit activity. When a man named Javier Cedaño took his own life in 2010 in a small border town in the Dominican Republic, stories emerged that he had been killed by sorcery under the instructions of his cousin and political rival, Roberto, who owned a clandestine herd of black cattle in Haiti (indeed, the term *baka* likely comes from the Spanish word *vaca*, meaning 'cattle').

DEEP-ROOTED BELIEFS

But where does the idea that *zonbis* can be 'harnessed' come from in the first place? *Zonbi* practice has its roots in indigenous Taíno beliefs, such as the idea that spirits could be conveyed into stones or sculptural objects known as *zemis*, as well as those of West African secret societies like the 'Leopard Men' of Nigeria, who claimed to be able to shapeshift into animals at night. Not everyone is believed to possess the requisite skillset to command these spirits, though – it takes a powerful Haitian *bòkò* (sorcerer) or a member of Haiti's own secret societies to work with the dead in this way.

For example, in the Haitian capital of Port-au-Prince, there is a man named Hans who serves as an *oungan*, or vodun priest. As a member of the Sampwèl secret society, Hans commands a spectral battalion of *mò* – or spirits – through the skull of another *oungan* who once served as his mentor in the sorcery arts. Hans also carries out his work using a collection of red and black cloth figurines, representing spirits that can be sent on *zonbi* expeditions, while another group of mercenaries is represented by a cluster of wooden chairs, which are bound together with twisted ropes and hung upside down from the ceiling of his *atelier* (workshop).

Ritual specialists like Hans play a key role in directing disembodied spirits, which, on their own, are thought to

GETTY IMAGES X3, ALAMY X2, LAUREN DERBY X2

wreak tremendous havoc; after the 2010 Haitian earthquake, it was said that thousands of unburied dead became *loup garou* spirit demons that caused furniture to fly out of second-storey windows. The *zonbi* is thus said to be a spirit of the dead that is trapped and conveyed by the invisible hand of a mystical agent.

Stories such as these are not unique. Popular narratives about *zonbis* and *bakas* often take the form of devil pact tales, which link exorbitant profit with death. During the US Marine occupation of Haiti in the 1920s, for example, there were rumours that the American owned sugar company HASCO had an army of phantom *zonbis* working clandestinely something that was thought could explain the company's extraordinary profits.

Similarly, suspicions also arise when foreign technology is implemented in rural areas, where it stands out against the landscape. At the Manicera peanut oil factory in Bánica a cattle ranching town in the Dominican Republic rumours once spread during that the site was plagued by an army of invisible *bakas* which had been sent by workers engaging in theft. Meanwhile, in the 1980s, another *baka* was also alleged to have seen inside a Dominican garment assembly plant, punching the time clock and making blood appear in the toilets. The employees became so alarmed by the activities that they refused to work altogether, causing the plant to shut down for a short time. When a worker died in an accident on the shop floor, they blamed the spirit demon.

During the Haitian Revolution, during which self-liberated slaves rose up against colonial rule, some people were alleged to have evaded capture by shapeshifting into animals

SLAVE CAMOUFLAGE

However, the loathsome *baka* is not just a figure of diabolical nature. It is also a figure of race, since Haitians are said to be the only ones with magical powers sufficiently strong enough to carry out this mystical work. This corresponds with the fact that Haiti had a slave majority during its 18th-century sugar boom, and African-derived religious practices were long maligned as 'black magic' by the colonial leadership.

Specifically, using *baka* spirits to change into animal form was most notorious as a reputed technique of slave camouflage during the Haitian Revolution (1791 1804), with the Maroon leader François Makandal said to have hidden from the authorities by turning himself into a pig. Even recent political figures have been alleged to possess shapeshifting abilities, such as Clément Barbot, the imprisoned chief aide to former Haitian dictator François Duvalier, who is said to have escaped from jail by turning into a black dog. Duvalier is thought to have been so livid at Barbot's jailbreak that he called for all the dogs of Port-au-Prince to be slaughtered on sight.

Overall, the spirit demons of Hispaniola might conjure dread for most people on the island, but they are also valued, since they are thought to help solve everyday problems, such as obtaining travel visas to the US or providing protection against bullets during skirmishes. Haitians and Dominicans may often be on the receiving end of *baka* depredations, but they both 'need' this form of sorcery, since it enables them to bolster their reputations through storytelling, as they boast about either becoming an animal or bravely fending off these spirit demons.

> "WHEN A WORKER DIED IN AN ACCIDENT ON THE SHOP FLOOR, THEY BLAMED THE SPIRIT DEMON"

Hans, an *oungan* from Port-au-Prince (*also pictured right*), claims he can command squadrons of spiritual mercenaries using items such as skulls and cloth figurines

LAUREN DERBY is a professor of history at the University of California, Los Angeles. She is currently completing a book entitled *Werewolves and Other Bêtes Noirs: Sorcery as History in the Haitian-Dominican Borderlands*

AN AMERICAN HORROR STORY

In 1692 and 1693, the New England settlement of Salem was gripped by a witch-hunting frenzy that would leave more than a dozen people dead – and countless lives ruined

"If you take away my life, God will give you blood to drink," Sarah Good reportedly spat as she awaited execution. A crowd watched as she and four other suspected witches ascended the gallows on a quiet spot just outside the small New England settlement of Salem on 19 July 1692. Good faced execution that day for supernatural crimes she had supposedly perpetrated on her neighbours, part of a rash of bewitching and terrifying events that had plagued the town for months. Accusers reported how she had muttered curses, flown on a pole, and transfigured into a wolf to stalk young girls. Good's threats that day did not save her, however. She was not the first to hang for witchcraft that year in Salem, and she would not be the last. Over the course of 1692, 19 people in Salem were executed for witchcraft, five died in prison, and one was crushed to death with stones. Hundreds more relationships were torn apart, as neighbours, friends and even family accused one another of unspeakable evils. How had a small Puritan community ended up here?

IN LEAGUE WITH THE DEVIL

The first inkling that something was very wrong in Salem had occurred in the freezing January of 1692, in the parsonage of Reverend Samuel Parris. Seemingly out of the blue, Parris' young niece and daughter began to shriek and moan, convulsing their bodies into hideous shapes and barking like feral animals. Rumours began to spread that the girls were afflicted by some ungodly supernatural force.

Meanwhile, the girls themselves turned to superstition to identify the source of their afflictions. On the advice of a local woman, Mary Sibley, they baked a urine-soaked 'witch-cake' intended to reveal who was bewitching them. Within days they had named three women – social outsiders Sarah Good and Sarah Osborne, and Tituba, an enslaved woman in the parsonage household. When interrogated by local magistrates, Good and Osborne vehemently rejected the accusations that

MAIN: **A fanciful depiction of a 'witch' being tried at Salem in 1692. During one hearing, witnesses claimed that the defendant was using their evil powers to torment them inside the courtroom itself**

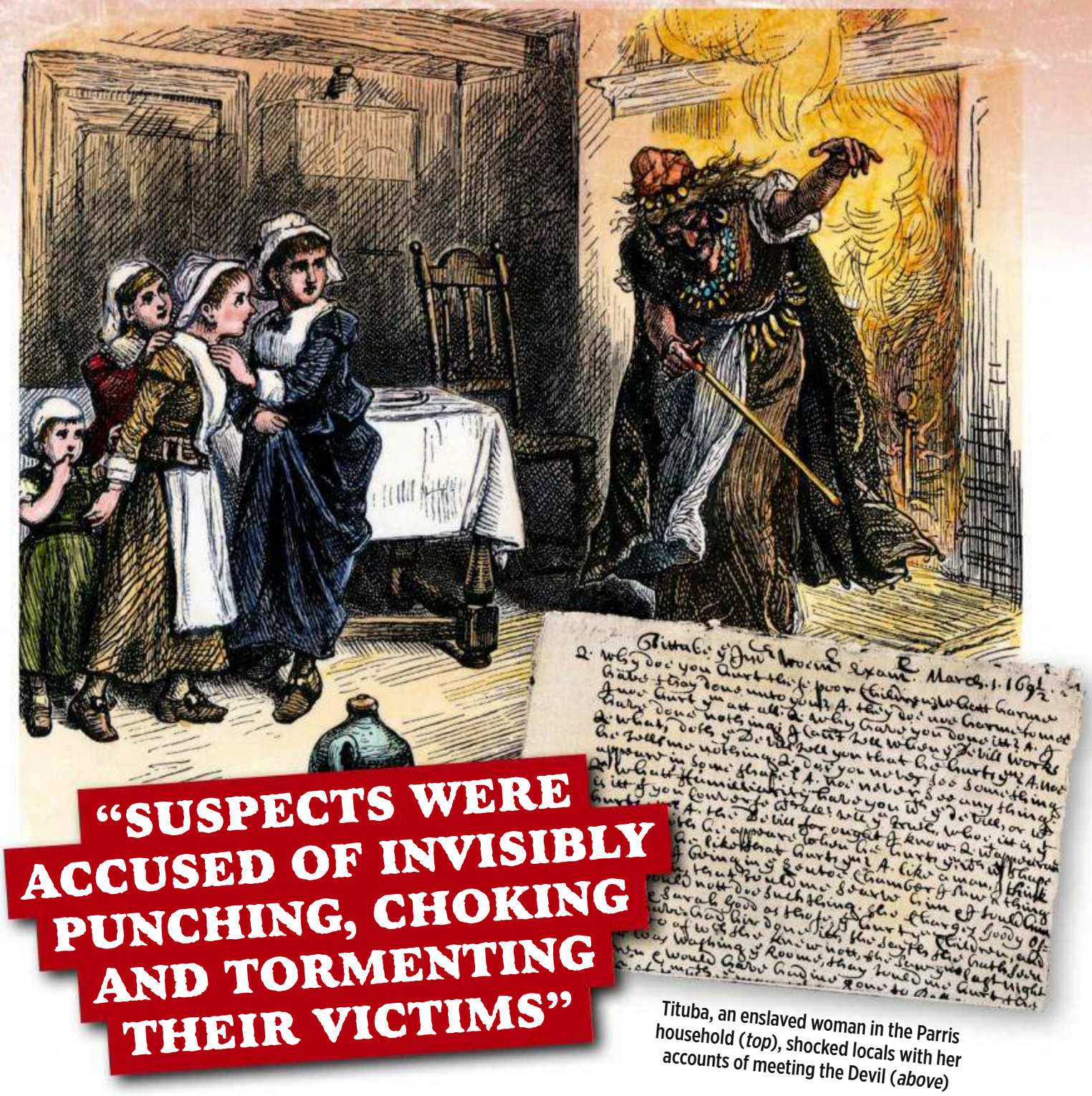
ABOVE RIGHT: **A portrait of the Reverend Samuel Parris, whose niece and daughter sparked the initial witch hunt after making disturbing allegations against three local women**

ALAMY X6

they had practised any kind of witchcraft. However, Tituba surprised everyone with an explosive account of satanic activity in the town. She described meeting the Devil himself – dressed in a dark coat and accompanied by a familiar (a supernatural entity) in the shape of a yellow bird – who compelled her to agree to a secret pact under threat of decapitation, forcing her to sign his pocketbook "in red like blood". What's more, Tituba claimed, Good and Osborne were indeed in league with the Devil.

Tituba's astonishing confession had confirmed the Salemites' worst fears – that witches were in their midst. Soon, accounts of diabolical activity began to spread. Some believed themselves tormented and choked by invisible hands. Others endured hideous visions of otherworldly monsters and long-dead villagers appearing by their firesides and bedsides. Magical evildoing in the town seemed to be mushrooming out of control, and the net of suspicion was cast ever wider, as the Salemites desperately looked for someone to blame.

As accusations became ever more indiscriminate, no one was safe from suspicion. While most of those accused were women, some men were also implicated (and five were eventually hanged). And although some suspected witches were well-known to be troublemakers, with charges of theft and even manslaughter to their names, others such as elderly matriarch Rebecca Nurse were well respected and well off members of the community. Neighbour turned on neighbour, and even family



"SUSPECTS WERE ACCUSED OF INVISIBLY PUNCHING, CHOKING AND TORMENTING THEIR VICTIMS"

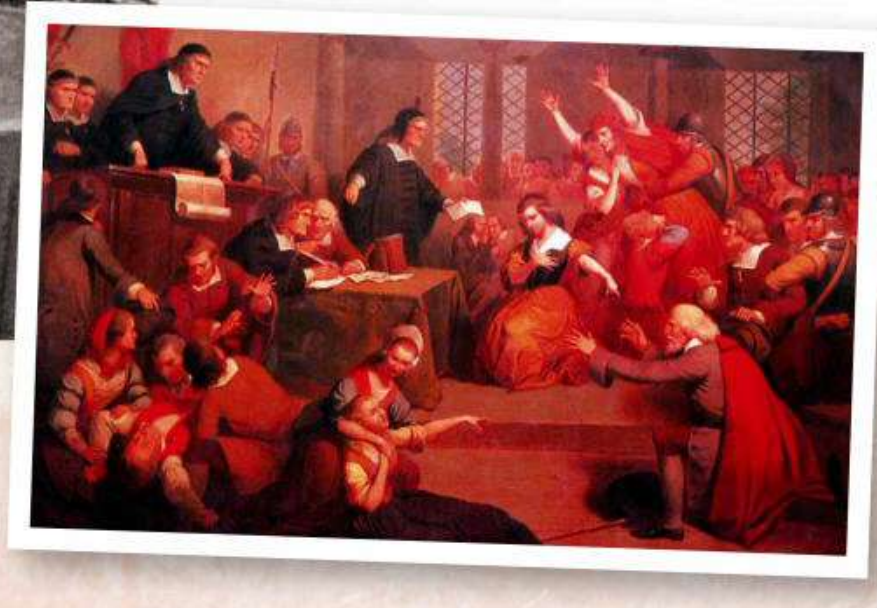
Tituba, an enslaved woman in the Parris household (top), shocked locals with her accounts of meeting the Devil (above)

members accused one another, such as Margaret Jacobs, who accused her own her 81 year old grandfather, George Jacobs Snr. Despite protesting to judges "You tax me for a wizard. You may as well tax me for a buzzard! I have done no harm!", Jacobs was later hanged.

COURTROOM CHAOS

Over time, accusations had spread beyond Salem to neighbouring communities, and local law enforcement decided that something had to be done to nip the crisis in the bud. On 27 May, Governor William Phips established a brand new court in Salem's townhouse to deal with the accusations, known as a Court of Oyer and Terminer. Overseeing proceedings were seven "persons of the best prudence and figure that could then be pitched upon", headed up by Lieutenant Governor William Stoughton.

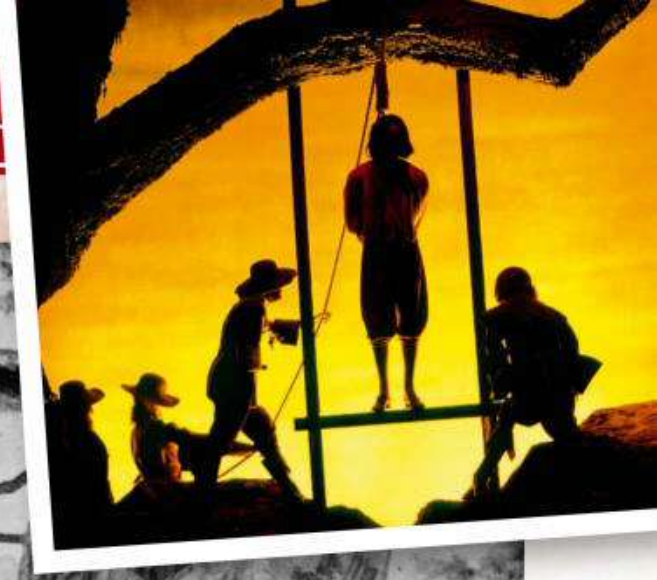
Stoughton was an intimidating presence in the courtroom and took to his new witch hunting role with **zeal. However, his execution of judicial proceedings would not stand up to modern scrutiny. One of Stoughton's principal failings was the admittance of so-called 'spectral evidence'. This was based on the idea that a person's spirit could separate from their body in order to wreak havoc on others. Suspected witches were accused of invisibly pinching, choking and tormenting their victims, despite the**



ABOVE: **Elderly matriarch Rebecca Nurse – once a respected member of the community – was not safe from the witch hunt**

RIGHT: **Numerous men were also hauled up in front of judges: this painting depicts the trial of 81-year-old George Jacobs Snr**

"THE INNOCENT VICTIMS LEFT BEHIND A COMMUNITY RIVEN WITH DIVISION AND DISTRUST"



Bridget Bishop, who had previously been accused of witchcraft more than a decade earlier, was the first Salemite to be executed in the summer of 1692

ALAMY X5, GETTY IMAGES X4

◀ fact they were elsewhere during the time of the attacks. This happened even in the courtroom itself. During the trial of Rebecca Nurse, chaos ensued as her teenage accusers shrieked and writhed, claiming that Nurse – who was stood before the judges at the time – was tormenting them by invisible means. This febrile atmosphere undoubtedly increased the fear and paranoia of those in the courthouse, and can only have been immensely unnerving for those on trial.

Stoughton also accepted, and encouraged, damning testimony from unreliable witnesses – most notably children. One of the trial's star witnesses was the 12-year-old Ann Putnam Jnr, who levelled accusations against up to 62 people, including explosive testimonies branding Giles Corey "a dreadful wizard," and claiming that Bridget Bishop "calls the Devil her god".

Meanwhile, Dorothy Good was persuaded into confessing to witchcraft and helping to condemn her own mother. She was four or five years old at the time.

TO THE GALLOWS

The executions began with Bridget Bishop, a marginalised figure in the community who had previously been accused of theft and murdering her husband by witchcraft, more than a decade earlier in 1680. On 10 June, Bishop was escorted to "a spot of common pasture at the edge of town", where a crowd was waiting by the gallows to watch her hang. Five more followed Bishop to the gallows on 19 July, and another five on 19 August.

ABOVE: **A memorial to Giles Corey, who was slowly crushed to death by heavy stones after refusing to enter a plea**

ABOVE LEFT: **Part of a deposition made by 12-year-old Ann Putnam Jnr, who levelled accusations against up to 62 people**

These included George Burroughs, an unpopular former Salem minister who had been summoned back from Maine to stand trial as the ringleader of a Satanic coven. It was claimed that Burroughs had supernatural strength and his dead wives had returned to warn the living that he had murdered them. On Burroughs' appointed day of execution, a remarkable scene unfolded on the gallows. As the crowd watched, Burroughs recited the

LEFT: **The trial of Giles Corey's wife, Martha, who was executed a mere three days after her husband's painful demise**

FAR LEFT: **A scene depicting the hanging of George Burroughs, who recited the Lord's Prayer as he awaited the gallows**

Lord's Prayer perfectly – something deemed impossible for a witch. This did not save him, however, as watching Boston minister Cotton Mather reassured the confounded crowd that there was no better disguise for an agent of Satan than as an "angel of light". The execution went ahead as planned.

On 19 September, the trials reached a new nadir with the execution of Giles Corey. In defiance of the judicial process, Corey – in his eighties at the time – had refused to enter a plea. As a result, he was excommunicated and subjected to *peine forte et dure* ('strong and hard punishment'). Stone weights were piled on him, slowly and agonisingly crushing him to death. Three days later, Giles' wife Martha also met a grim fate, hanged along with seven others.

By autumn, the fervour that had once fired up local lawmakers was beginning to burn itself out. Governor Phips had begun to doubt whether spectral evidence should be used to justify the death penalty, and shortly after suspicion was cast on his own wife, he dissolved the Court of Oyer and Terminer. A new court was established to try the remaining cases in 1693, but Phips had already lost faith in the project. He reprieved the eight outstanding death warrants and in May 1693 the remaining suspects were pardoned.

Phips' pardon came too late for the 19 innocent victims hanged by Gallows Hill, and they left behind a community riven with division and distrust. Suspects were forced to go back to living alongside or even with those who had accused them of terrible crimes. As time passed, people began to question how things could have got so out of hand at Salem. Some, such as the young Ann Putnam Jnr, later apologised for their role in events. As Thomas Maule reflected in his 1695 response to the trials: "It were better that one hundred witches should live than that one person be put to death for a witch, which is not a witch."

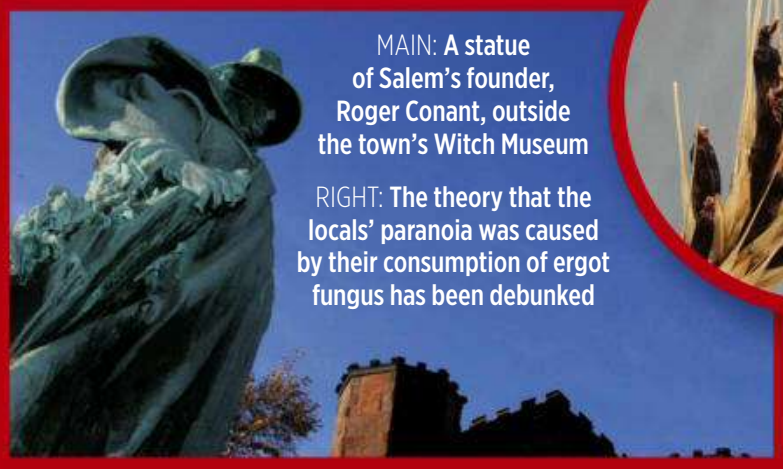
However, events at Salem did not signal the end of belief in witches. In fact, many remained convinced that while the trials may have gone too far, witchcraft had indeed been and remained a real and terrifying threat to the community.

WORDS: ELLIE CAWTHORNE

GET HOOKED

LISTEN

Ellie Cawthorne presents the nine-part HistoryExtra podcast series, *Salem: Investigating the Witch Trials*, featuring experts including Professor Owen Davies. Listen now at *historyextra.com/salempodcast*



MAIN: **A statue of Salem's founder, Roger Conant, outside the town's Witch Museum**

RIGHT: **The theory that the locals' paranoia was caused by their consumption of ergot fungus has been debunked**

WHY DID THE SALEM WITCH TRIALS HAPPEN?

A complex mixture of factors only left the settlers feeling more unsettled...

The trials are so well documented that it's fairly easy to say what happened at Salem in 1692. What's much harder to explain is why. Over the centuries, a variety of theories have been put forward as to what led to this outbreak of paranoia. Some have been widely dismissed by historians – such as that the villagers who experienced visions and afflictions were on a hallucinogenic trip caused by ingesting ergot fungus from contaminated crops. Others – such as the idea that witch-hunting was solely a means of persecuting difficult women – have since been deemed too simplistic (five of those hanged at Salem were men).

In reality, a mix of factors was most likely to blame. Living in a vulnerable settler society put the Salemites under intense pressure – their survival threatened by French Catholics, Native Americans and the looming spectre of starvation. It's also important to consider the settlers' Puritanical religious beliefs. Puritanism encouraged strict moral surveillance and encouraged followers to be on constant lookout for the Devil. Added to this explosive cocktail were terrifying tales of witches decimating harvests, inflicting ailments, and even killing children. Plus, Salem's justice system was riddled with problems, from intimidation to unreliable witness testimony, meaning that the systems that should have kept the community's fears in check instead exacerbated them, allowing them to spiral into chaos.

The home of Jonathan Corwin – one of the judges involved in the trials – is known today as the 'Witch House'

DID YOU KNOW?

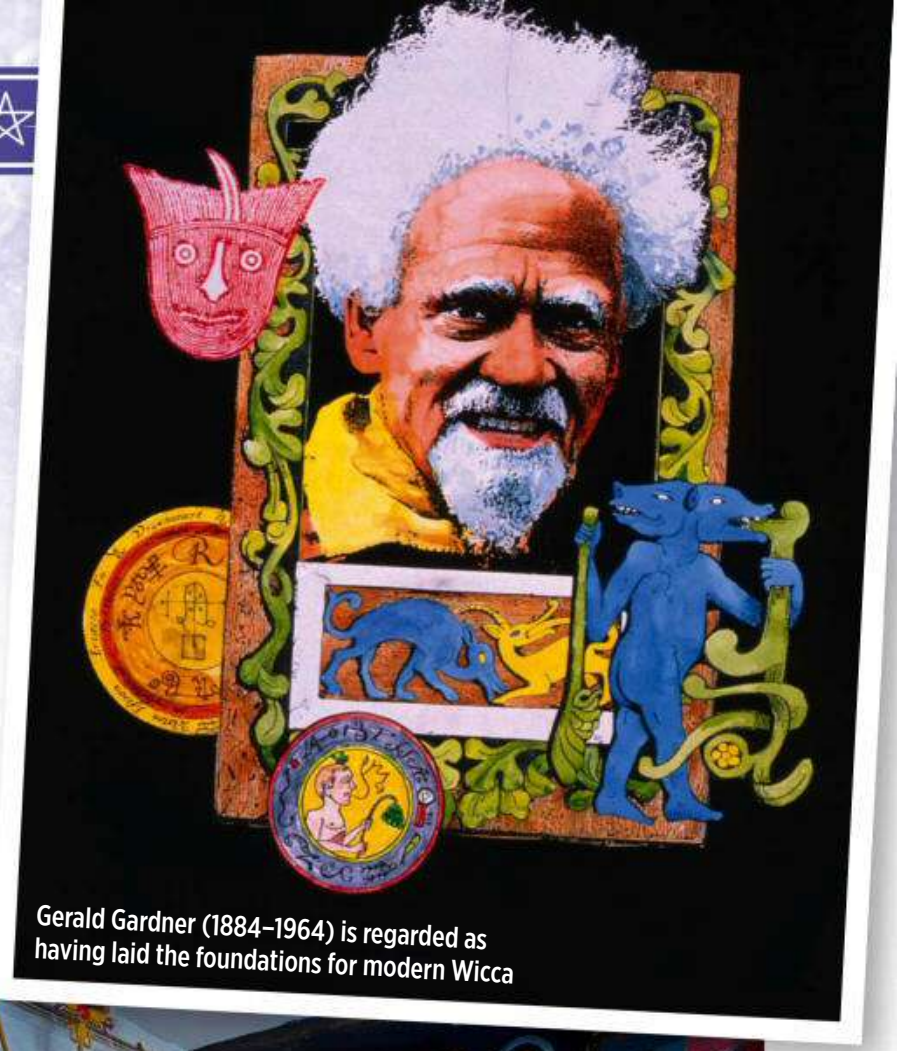
ANIMAL MAGIC

Bridget Bishop – the first Salemite to be convicted and hanged for witchcraft in 1692 – had faced a plethora of accusations, including a claim that she had summoned a "black pig" with the body of a monkey and the feet of a cockerel.

Visitors to Salem can still view the graves of some of the victims

WICCA'S WORLD

Claire Slack reveals how a new magical movement flourished in the 20th century



Gerald Gardner (1884–1964) is regarded as having laid the foundations for modern Wicca

Cornwall's Museum of Witchcraft and Magic was founded by Cecil Williamson in 1951 – its first incarnation was on the Isle of Man

While it has often been used as an interchangeable term to describe any form of witchcraft in popular culture, Wicca is a specific religious belief system that firmly has its roots in 1940s England.

Wicca is known for its worship of both a god and a goddess and its eight 'sabbats' (annual festivals) that celebrate the changing seasons and connection to the Earth. Although Wicca has often received negative press for supposed links to dark demonic magic and Satanism, the reality is very different. Wiccans today use their take on magic to conduct religious rituals, drawing on pre Christian traditions and cultures, but always aligned with a code of "harm none and do as you will".

The story of Wicca begins in the New Forest, southern England, with a man named Gerald Gardner. Around the turn of the 20th century there had been a revival of interest in folklore, mythology and magic. This revival saw people such as archaeologist and Egyptologist Margaret Murray attempt to prove that witch-cults formed the major, ancient religions of western Europe, and that these witch cults were still practising in secret in 1920s England. While these theories were largely dismissed in academic circles, it was heartily adopted by Gardner, who was fascinated by this unbroken line of witches, whose traditions claimed ancient Pagan origin. Gardner had long explored spiritualism and the occult, but in 1939 he claimed to have been initiated into an actual 'Coven of the Old Religion' as he wandered through the New Forest.

Whether he was actually initiated into an ancient witchcraft coven or not (something that is still debated today), Gardner began to publicise his experience and eventually formed his own coven to ensure the survival of these rituals and traditions.

OUT IN THE OPEN

In 1951, two things happened that helped Gardner push his witchcraft into the public domain. Firstly, the 1736 Witchcraft Act was repealed, making the public aware, once again, of the idea of witchcraft in Britain. Secondly, a former filmmaker, Cecil Williamson, opened the Folklore Centre of Superstition and Witchcraft on the Isle of Man, where Gardner was designated 'resident witch'. While public interest in witchcraft was increasing around this time, many were uneasy at the thought of magic being practised in what was still very much a Christian country. Williamson's first attempt at launching a museum of witchcraft in Stratford upon-Avon, Warwickshire, was run out of town by locals unhappy at having occult ritual

ABOVE: **A group of American Wiccans participate in a lunar ritual at a 'witch school' in Illinois, 2006**
RIGHT: **Margaret Murray (*right*) has sometimes been dubbed the 'Grandmother of Wicca' for her work on the religion, while Alex Sanders (*far right*) founded a tradition today known as Alexandrian Wicca**

ALAMY X3, GETTY IMAGES X4, CHANNEL 5 BROADCASTING X1

TEMPLES, TRADITIONS AND... TIKTOK?

Today's witches come in all shapes and sizes, with many sharing their beliefs online

Although contemporary witches are connected by a belief in magic, what this magic looks like can vary hugely. While their craft typically draws upon folk traditions, mythology and pre-Christian beliefs from around the world, 21st-century witches span a variety of genders, cultures and religions. Some might adopt complex rules and rituals, while for others, simple acts of cooking and creating are powerful enough to be considered magic. Witches can be found in druid groves, heathen temples, Wiccan covens and even on TikTok, as young witches use modern technology to connect with other members of the global community.

As well as practising Wicca, other traditions with Pagan roots – such as celebrating the summer solstice at Stonehenge – still remain popular

objects on their doorsteps.

Gardner and Williamson eventually parted ways, supposedly disagreeing on how public the beliefs of witchcraft should be. In 1954 Gardner published *Witchcraft Today*, a book that shared the rituals and history of what we now call Wicca, and numerous Wiccan covens began to form across England. Big names in Wicca throughout the 1960s and 70s included Doreen Valiente, now known as the 'Mother of Modern Witchcraft', and Alex Sanders, who adapted Gardner's traditions to create the more ceremonial Alexandrian Wicca.

Despite the best attempts of the press to link Wicca to devil worship, Wicca thrived and eventually found itself being practised on American shores with the formation of Raymond and Rosemary Buckland's coven in 1962, and the opening of the Buckland Museum of Witchcraft and Magick on Long Island, New York, four years later. Wicca in the US thrived as its practices strongly connected with new counter-cultural movements of the time, such as feminism and environmentalism.

Today, Wicca is practised by many thousands of people across the world.

CLAIRE SLACK is a folklorist who is currently studying for a doctorate in heritage with the University of Hertfordshire. Her research focuses on contemporary Pagan ritual at sacred historic sites across Britain

GET HOOKED

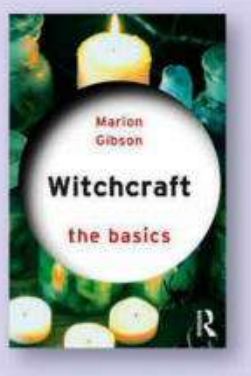
If we've whetted your appetite for the history of witchcraft, why not explore the topic further with our pick of books, films and podcasts

BOOKS

The Witch: A History of Fear, from Ancient Times to the Present

By Prof Ronald Hutton (Yale University Press, 2017)

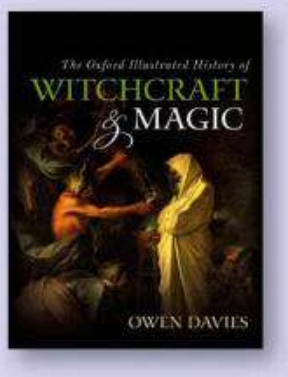
Ronald Hutton traces the story of witchcraft and the treatment of suspected witches across the world – including in Africa, the Middle East, South Asia, Australia, and North and South America – from ancient Pagan times to current interpretations.



Witchcraft: The Basics

By Prof Marion Gibson (Routledge, 2018)

An accessible and engaging work that explores the phenomenon of witchcraft from the Middle Ages through to its resonances in the modern world. Using two case studies, Gibson looks at the emergence of the witch as a harmful figure within western thought and the representation of witchcraft throughout history.



The Oxford Illustrated History of Witchcraft and Magic

By Prof Owen Davies (Oxford University Press, 2017)

In this richly illustrated book, Owen Davies explores the extensive and complex story of witchcraft and magic, telling its story from the dawn of writing in the ancient world, through the Enlightenment to the present.

ONLINE AND AUDIO

▶ **Salem: Investigating the Witch Trials**: A fascinating nine-part podcast series presented by HistoryExtra's Ellie Cawthorne on the Salem witch trials. Listen at *historyextra.com/salempodcast*

▶ **For podcasts, features, quizzes, interviews and more on the history of witchcraft, visit our website: *historyextra.com/witches***

WATCH

Witches: A Century of Murder

(now streaming on My5)

Dr Suzannah Lipscomb investigates the origins and events of a dark period in our history – from the activities of Witchfinder General Matthew Hopkins, to the accusations that tore local communities apart.

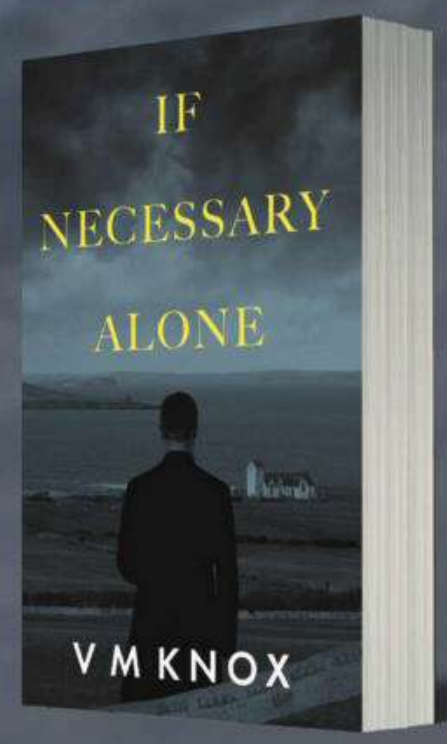
The Pendle Witch Child

(BBC Four, now streaming on Amazon Prime)

Britain's poet laureate, Simon Armitage, presents the story of one of the most disturbing witch trials in British history, and the key role played by nine-year-old Jennet Device in sending her family to the gallows.

Intrigue, Murder, Revenge and Embedded Nazi Spies

In Spite of All Terror is the first in a series of crime thrillers by V M Knox that mix historical fact, crime fiction and superb characterisation. Set in September 1940, when Britain stood alone against an imminent Nazi invasion, Reverend Clement Wisdom and other men from the restricted occupations, were called to join the covert Auxiliary Units. Following the murders of several of Clement's team, he finds himself embroiled in the murky world of espionage where things are never what they seem.

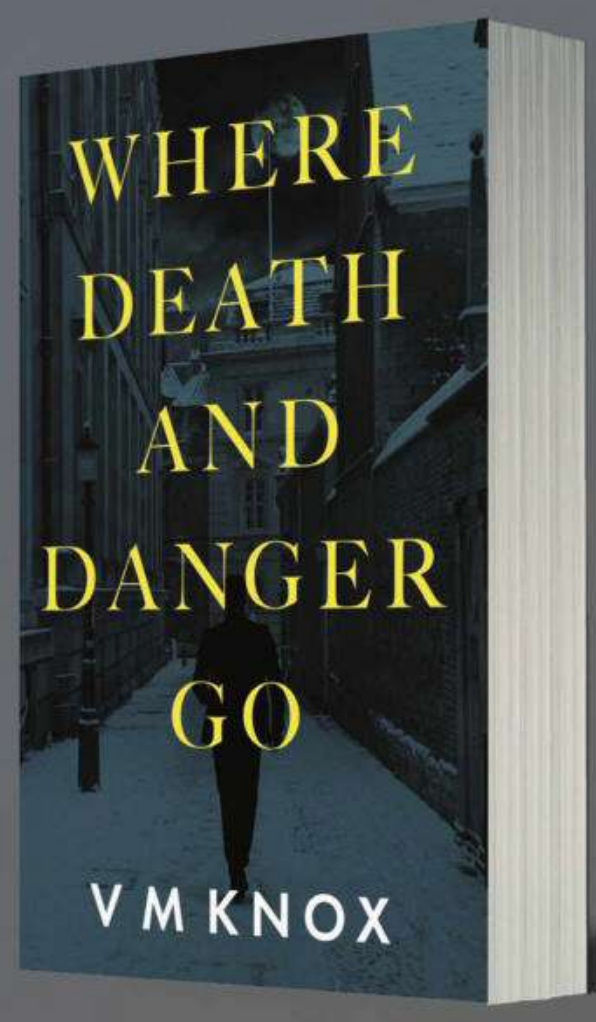


If Necessary Alone is the second thriller in this World War II crime series. Clement Wisdom, now a Major in Special Duties Branch, Secret Intelligence Service, is sent to remote Caithness to investigate illicit encrypted radio transmissions. As soon as he arrives there, an out-station wireless operator is found brutally murdered and Clement becomes entangled in a web of death and silence. Alone, and in the bitter Scottish winter, Clement must stay one step ahead of a killer if he is to remain alive.

Where Death and Danger Go is the third book in this World War II crime series. Set in the dark days of 1941, Britain fights on alone. Fear hangs in the air. Some yearn for peace and an end to the relentless Nazi bombing. Others are spurred on to fight. And some will manipulate a divided country for their own ends.

On a winter's night, a German spy parachutes into Cambridgeshire while another man is secretly murdered in the same field. Is he another enemy spy or has he been sent to his death? Either way, a killer lurks.

Major Clement Wisdom of Special Duties Branch of the SIS is sent to discover the dead man's identity and uncovers a sinister network of conspiracy where kidnap, murder and revenge threaten not only the safety of the nation but also Clement's life.



All three books can be purchased from online book sellers, Waterstones and independent book shops.

An undated self-portrait of Sarah Biffin (1784–1850). The talented artist, who was born with no arms and only vestigial legs, taught herself how to paint and write using her mouth

SARAH BIFFIN

Artist, writer, trailblazer

Nige Tassell explores the life and career of the disabled English painter whose work is set to be the focus of a major new exhibition later this year

WELLCOME COLLECTION/PUBLIC DOMAIN X1, GETTY IMAGES X1

When she came into the world in October 1784, the prospects for Sarah Biffin were far from great. Born into poverty to a Somerset shoemaker and his wife, young Sarah had no arms, hands or legs – a condition later defined as phocomelia. And yet, despite her circumstances, this woman's extraordinary talents would find her courted and celebrated by royalty and nobility across Europe.

As a child growing up on the edge of the Quantock Hills, Biffin was understandably envious of the physical freedom enjoyed by her siblings, so the young girl forged a plan. "At the age of eight years," she later recorded, "I was very desirous of acquiring the use of my needle; but my Parents discouraged the idea, thinking it wholly impracticable. I was not, however, intimidated, and whenever my father and mother were absent, I was continually practising my every invention; till at length I could, with my mouth – thread a needle – tie a knot – do fancy work – cut out and make my own dresses."

That Biffin recorded these thoughts in a slim volume of autobiography indicates another skill she developed: writing. Indeed, an admirer later praised her "excellent lady's handwriting as we should call it but executed, as all else, by her mouth alone".

By the time Biffin was 13, her parents agreed to an offer by Emmanuel Dukes, a promoter of travelling shows across southwest England. The combination of her physical appearance (her height in adulthood was just 37 inches) and her exceptionally dextrous skills would, thought Dukes, make her a tremendous draw as his sideshows moved around the region. Biffin had, effectively, become part of a freak show. "The Reader may easily think it impossible she should be capable of doing what is inserted in this Bill," explained one of the show's posters, "but if she cannot… the Conductor will forfeit 1000 Guineas."

She spent the next decade and a half in Dukes' company, but hardly amassing the "comfortable living" that her parents had suggested life on the road might endow. Biffin received no more than five pounds per year. "The result was by no means equal to the expectations raised," she later wrote, "and 14 years of my life passed away without any substantial benefits to me."

A WORK IN PROGRESS

During her time with Dukes, however, Biffin's urge to challenge herself still further manifested itself in mastering another talent, one that ultimately would be her passport out of the freak show. Through hundreds of hours of painstaking dedication and practice, she proved herself to be a fine artist – again, using just her mouth. With pencil, she drew impressive landscapes. With paintbrush, she painted richly detailed portrait miniatures on ivory.

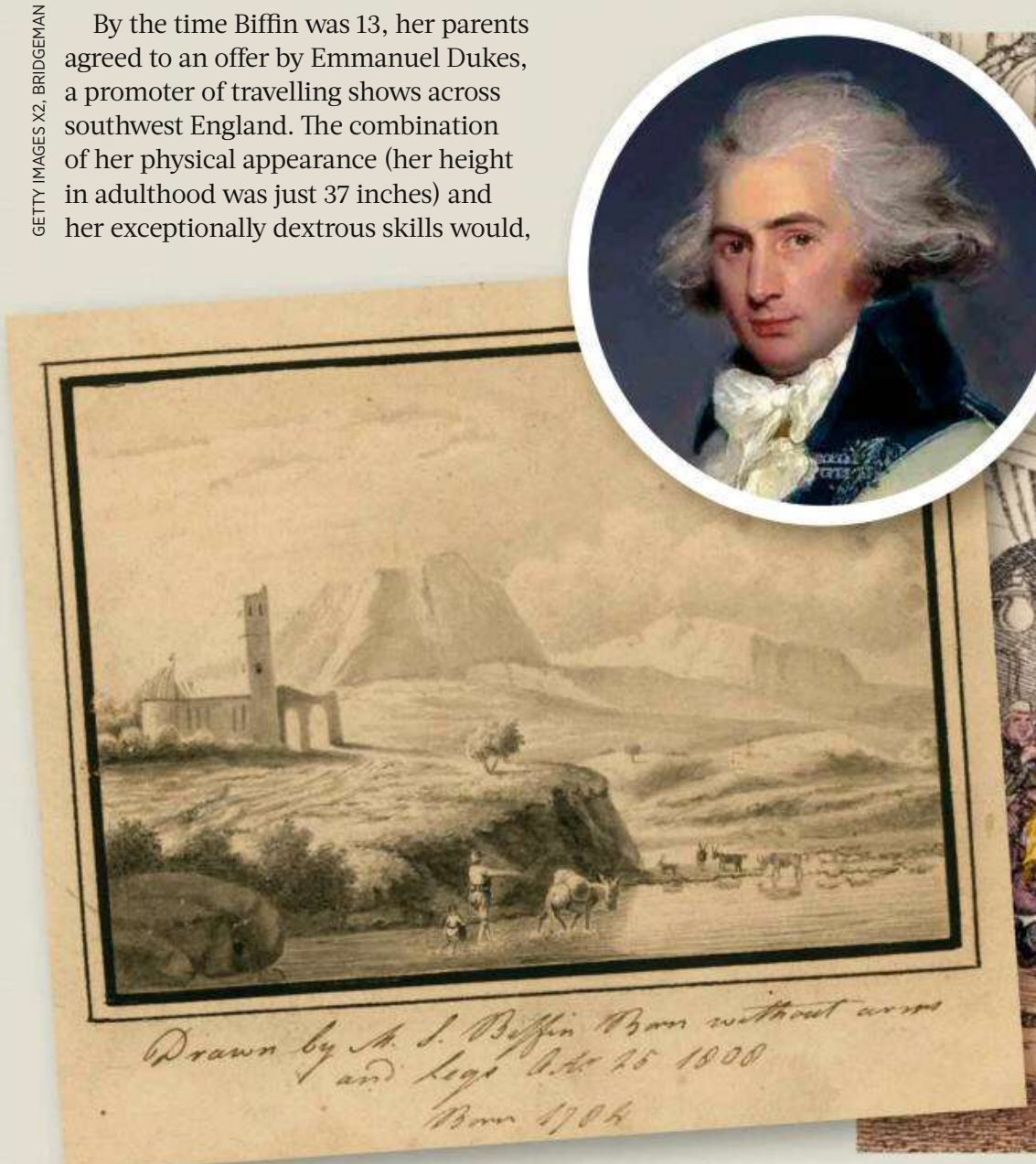
In 1808, her work came to the attention of the Earl of Morton, who witnessed a performance of hers at one of the shows, quite possibly the Bartholomew Fair, an annual three-day festival held at Smithfield described by William Wordsworth in his poem *The Prelude* as "Barbarian and infernal – a phantasma / Monstrous in colour, motion, shape, sight, sound!" Suitably impressed by Biffin's delicate artistry amid the din and chaos, Morton commissioned her to paint a portrait of himself. Even so, he still had doubts about the legitimacy of her work. To satisfy these concerns, he insisted on taking the work-in-progress home with him after each sitting. By doing so, he could guarantee that the portrait was the total and exclusive work of Biffin; that no one else had worked on the painting after he had left for the day.

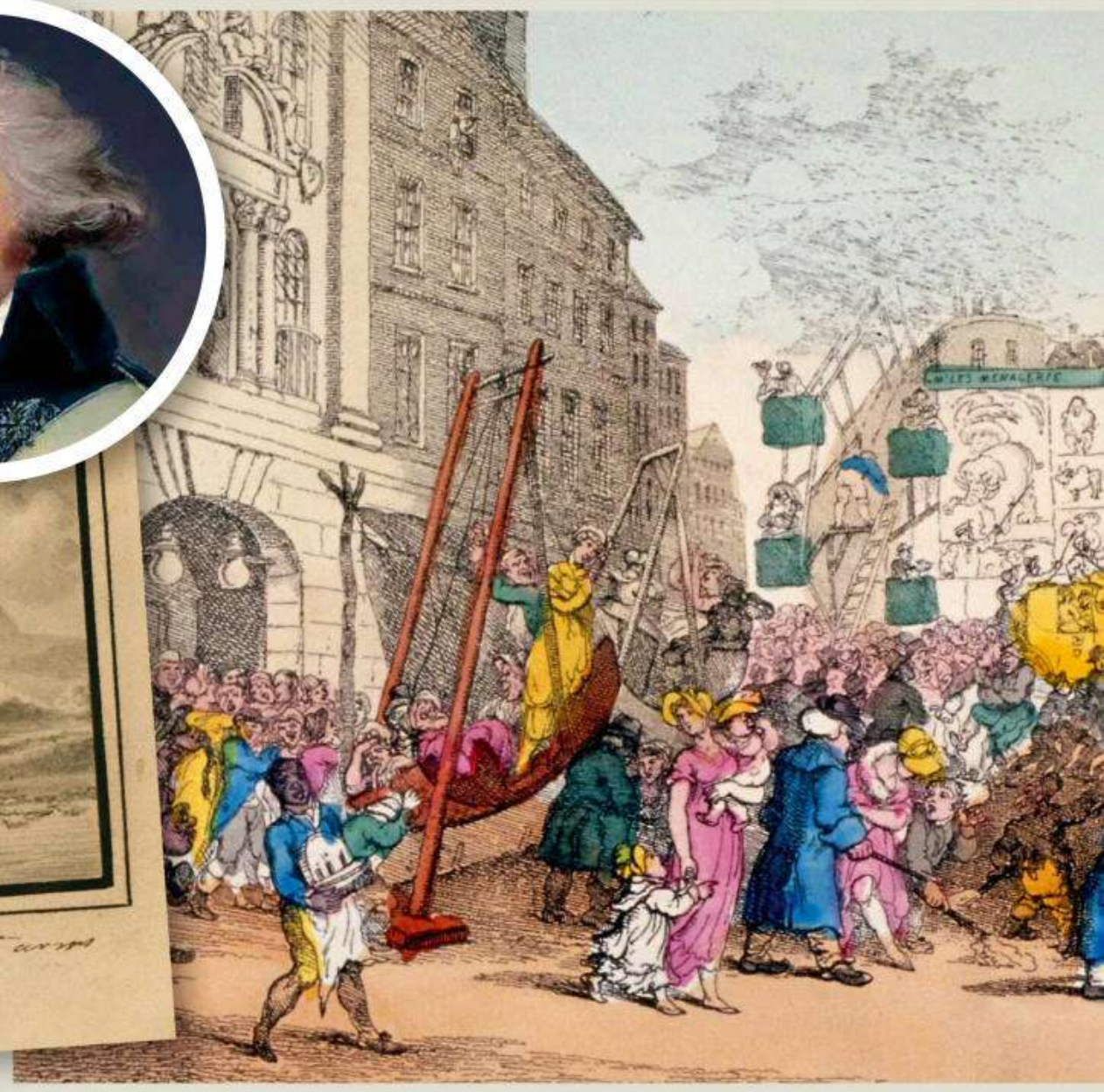
Once satisfied that her talent was genuine and not the mere hyperbole of a fast-talking entrepreneur, Morton became her sponsor, arranging lessons with William Craig, a Royal Academy artist often commissioned by the royal family. The earl also showed her work to George III, who became an instant admirer. Despite these advances in her circumstance, Biffin continued to work the fairgrounds, possibly unsure of the more gilded life opening up to her. By 1815, however, with her contract honoured, she had parted from Dukes; four years later, she had her own studio

BELOW LEFT: **An early pencil drawing by Biffin – the result of many hours of painstaking practice**

BELOW CENTRE: **George Douglas, Earl of Morton, recognised Biffin's exceptional artistic talents and became her sponsor**

BELOW RIGHT: **A chaotic 19th-century depiction of London's Bartholomew Fair, where Biffin was supposedly 'exhibited' by the showman Emmanuel Dukes**





GETTY IMAGES X2, BRIDGEMAN X1, ALAMY X1, SOMERSET COUNTY COUNCIL AND SOUTH WEST HERITAGE TRUST, 2022 X2

ABOVE: **A miniature of a young child painted by Biffin in 1819 – a few years after the Earl of Morton paid for her to receive formal artistic training**

RIGHT: **Biffin impresses locals with her drawings during a visit to Bury St Edmunds, Suffolk, in 1810**

"Not only was the capital in thrall to Biffin's artistry, but so too were patrons overseas"

in central London. Although reports vary on the actual location – some place it on the Strand, others in Bond Street – the well-heeled nature of both addresses left onlookers in no uncertain terms that Biffin's star was in the ascendancy and rising fast.

DRAWING THE CROWDS

Not only was the capital in thrall to her artistry, but so too were patrons overseas. In 1821, Biffin travelled to Brussels where the Prince of Orange awaited her attentions. As the magazine *Bell's Weekly Messenger* would later report, "he sat for his miniature, with which he was much satisfied that his Royal Highness presented Miss B with a sum of money far exceeding her demand". The prince also appointed her to be the official miniaturist to the king of Holland.

Further acceptance into the highest art circles came that same year – 1821 – when Biffin had her work accepted by the Royal Academy, for which she would exhibit for much of her subsequent career. Her *annus mirabilis* was complete when the Society of Arts awarded her one of their silver medals for an historical miniature; this was a seriously prestigious accolade from the most respectable of institutions.

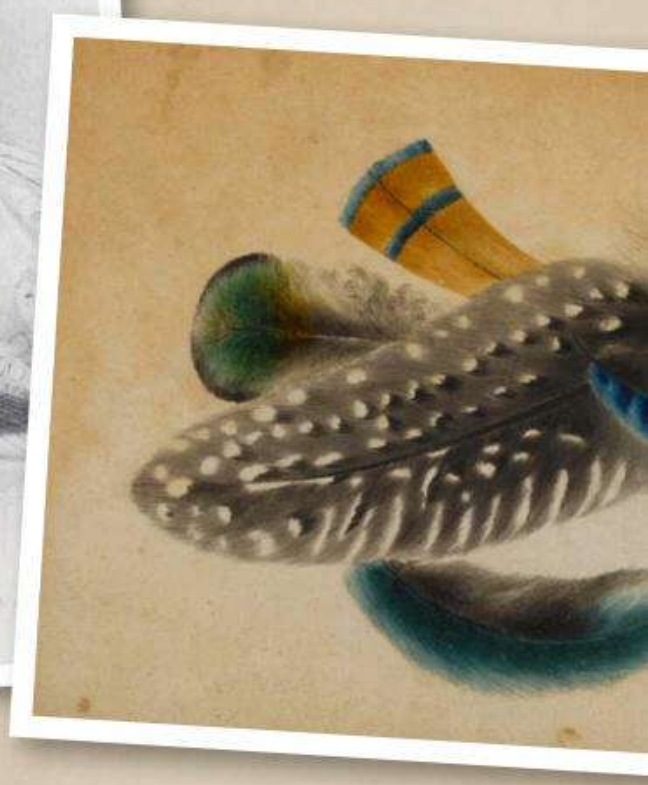
Biffin's cultural impact was strong and growing. Not only did she make cameo appearances in works by novelist William Makepeace Thackeray and poet Thomas Hood, but there are also references to her in several Charles Dickens novels, including *Nicholas Nickleby*, *The Old Curiosity Shop*, *Martin Chuzzlewit* and *Little Dorrit*. These references were, almost exclusively, not positive. In *Little Dorrit*, for

MAIN: **Separated from her husband and facing mounting debts, the artist's later years were marked by financial struggles. However, she still chose to portray herself in expensive clothing, as is the case with this 1842 self-portrait**

BELOW LEFT: **A watercolour painted by Biffin, depicting an unknown sitter**

BELOW CENTRE: **Another portrait of an unknown woman, credited to Biffin under her married name, Mrs Wright**

BELOW RIGHT: **Biffin didn't just paint portraits and landscapes: this composition was created around 1810, when the artist was still a young woman**



“Biffin’s end belied the heights she had scaled and the obstacles she had overcome”

example, the financier Mr Merdle is described thus: “[he] came creeping in with not much more appearance of arms in his sleeves than if he had been the twin brother of Miss Biffin”. Each time the artist appeared in Dickens’ books, it was in the context of her disabilities, not her extraordinary talents.

FALLING ON HARD TIMES

Royals and nobles formed an orderly queue to sit for Biffin, as did notable Victorians of the day. These included the mathematician Ada Lovelace, the racehorse owner Evelyn Boscawen, and James West, captain of the transatlantic ship *Atlantic*. Biffin also painted a number of self portraits, albeit not always making her disabilities visible. One such portrait shows her as an at-ease middle aged woman wearing a turban, from under which brown ringlets emerge. From her clothing her shoulders are draped in a white, lace trimmed shawl Biffin looks every part the financially comfortable woman she would have been by then.

Or so it would be presumed. In 1824, Biffin had married a bank clerk by the name of William Wright, who insisted on taking charge of his new wife’s income, which by now was not insignificant. He didn’t hang around for long, though. The couple had separated before they reached their first wedding anniversary. Initially giving her a reported annual allowance of 40 pounds, this soon dried up, leaving Biffin struggling financially, a situation compounded when, in 1827, her main sponsor Morton died.

During the late 1820s, she relocated to Brighton, although despite the split from her husband was continuing to paint under her married name, as either Sarah Wright or Mrs EM Wright. Her technique appears to have evolved by this point; she was no longer painting solely using her mouth. Edward Boys Ellman, in his book *Recollections of a Sussex Parson*, wrote of how his sister and cousin had received tuition in miniature painting from Biffin during her Brighton years, in the process detailing her new technique. “Her paint brush was pinned to a large puff sleeve which covered the short stump of the upper part of the arm. She fixed and removed the paint brush with her teeth, when necessary to wash the brush. When painting, she leant her right shoulder forward, almost touching the table. She declared that she considered that for painting, she had the advantage of those who had arms, for surely it was easier to paint with a short brush than a long stick!”

Ellman also noted that Biffin’s flight from the south coast was a hurried one, that she “suddenly disappeared from Brighton greatly in debt”. After time in Bath and Cheltenham, she landed in Liverpool, but with her commissions dwindling in number, continued to struggle financially; the *Liverpool Journal* described her situation as “an ineffectual attempt to support herself by her own exertions”. An appeal led by Princess Augusta did at least secure a £12 pension from the Civil List, possibly authorised by Augusta’s niece Queen Victoria, while, in 1840, Victoria also bought one of Biffin’s miniature portraits, that of her father, the Duke of Kent.

Acknowledging her plight, Liverpool philanthropist Richard Rathbone began an appeal for a subscription to purchase an annuity on Biffin’s behalf. Charles Dickens was among those approached, but he turned down the request, citing “the enormous number of similar applications” he was “in continual receipt” of. (It seems that being aware of Biffin’s plight didn’t stop Dickens being less than complimentary about her in his books.) Despite failing eyesight, Biffin nonetheless continued to paint. Two years before her death, she had the privilege of Victoria herself sitting for her. The delightful portrait, a watercolour on paper, shows the queen 11 years into her reign – and, still to reach her 30th birthday, very much a young woman.

Biffin wasn’t. Two years later, in 1850, she died in her Liverpool lodgings at the age of 66, having lived a life scarcely recognisable from her humble origins. Her modest end belied the heights she’d scaled, the obstacles she’d overcome. Indeed, as her gravestone noted, Sarah Biffin had been a “child of helpless fortune” who was nonetheless a “possessor of Mental Endowments of No Ordinary Kind”.

WORDS: NIGE TASSELL

Biffin’s legacy today

Art dealer, art historian, writer and broadcaster **Philip Mould OBE** explains why he has decided to hold an exhibition dedicated to Sarah Biffin’s achievements, which will open at his London gallery later in 2022

Despite her prolific artistic output and appearance in numerous published memoirs, letters and literary works of leading figures of her age, Sarah Biffin’s remarkable life has been largely overlooked. I and my fellow colleagues gradually began to discover her story through portraits we chanced upon in the last three years at auction and elsewhere: with each encounter our curiosity and admiration grew, as did our desire to find out more.

This has now culminated in the decision to hold an exhibition at our gallery on Pall Mall, London, from 1 November – 16 December 2022. It will be the first of its kind in almost a century to show Biffin’s artistic achievements. The artefacts will partly come from private collections and museums on both sides of the Atlantic and include Biffin’s captivating self-portraits, delicate still-lifes, bill posters and samples of her writing (including a letter to her mother). Our archival researches in places associated with her life such as Somerset and Liverpool will also aim to throw more light upon the full breadth of her outstanding accomplishments, as well as challenges.

We are privileged to benefit from the collaboration of the artist Alison Lapper MBE (born 180 years later with the same condition) as our exhibition advisor. Alison is fascinated by similarities she has noted between Biffin and her own experience as a disabled female artist, and her input will add a rich contemporary dimension to this charismatic story of art historical achievement.

Artist Alison Lapper MBE (*above*), who was born with the same condition as Sarah Biffin, will be serving as the expert advisor for a new exhibition of Biffin’s work, due to open at the Philip Mould Gallery in November

GET HOOKED

VISIT

The Philip Mould Gallery, located on London’s Pall Mall, will be holding an exhibition of Sarah Biffin’s work from 1 November – 16 December 2022. For further details, see *philipmould.com/exhibitions*

ONLINE

For a digital exhibition on Sarah Biffin and her career, visit *swheritage.org.uk/digital-exhibitions/sarah-biffin*

SOMERSET COUNTY COUNCIL AND SOUTH WEST HERITAGE TRUST, 2022, ALAMY X2, GETTY IMAGES X1

WHAT GREAT PAINTINGS SAY

Vincent van Gogh's stark portrayal of physical and mental ill-health carries an important message of hope and determination

Self-Portrait with Bandaged Ear

by Vincent van Gogh, January 1889

On 7 January 1889, Vincent van Gogh was discharged from hospital after one of the most traumatic events of his life. Heavily bandaged and missing his left ear, which he had violently mutilated some two weeks earlier while in the throes of a mental crisis, the 35 year old artist made his way home. In a letter to his younger brother, Theo, 10 days later, he seemed cautiously optimistic for the future but still mentally fragile: "I retain all good hope. But I feel weak and a little anxious and fearful... I've started work again and I already have three studies done in the studio..."

One of those three studies was this remarkable self portrait, created in the wake of his recent breakdown and sent to his concerned brother in a bid to reassure him that he was recovering well.

A STATEMENT OF COURAGE

"The forlorn expression on Van Gogh's drawn face and the bulky bandage covering his wound makes it easy to assume that this is a painting of deep sadness," says Dr Karen Serres, curator of paintings at The Courtauld Gallery in London. "But for me, it's an incredible statement of courage.

"Van Gogh had experienced a great deal of emotional trauma since his arrival in Arles, southern France, in February 1888. His dreams of creating a 'studio of the south' with his close friend, the artist Paul Gauguin, where like minded artists could work and collaborate together had been crushed when, shortly before Christmas 1888, the pair had fallen out dramatically and Gauguin had returned to Paris.

"What's more," continues Serres, "Van Gogh had received news that Theo his sole means of emotional and financial support was to be married. It's speculative, but not unreasonable, to assume that these two events the potential loss of his brother's support and the breakdown of his relationship with Gauguin had a profound effect on Van Gogh's mental health. Yet here, in this painting, he is bravely, and quite literally, showing his scars, the canvas in the background announcing to the world that he is back in his studio and ready to paint again."

The weeks that followed did prove productive for Van Gogh, but his mental health soon spiralled once more, to the alarm of those around him. In February, a group of local people started a petition to have the artist committed to a psychiatric hospital, describing him as "truly mentally deranged". Deeply saddened, Van Gogh recognised that he needed help, and in May, he voluntarily admitted himself to the psychiatric hospital of Saint-Rémy-de Provence.

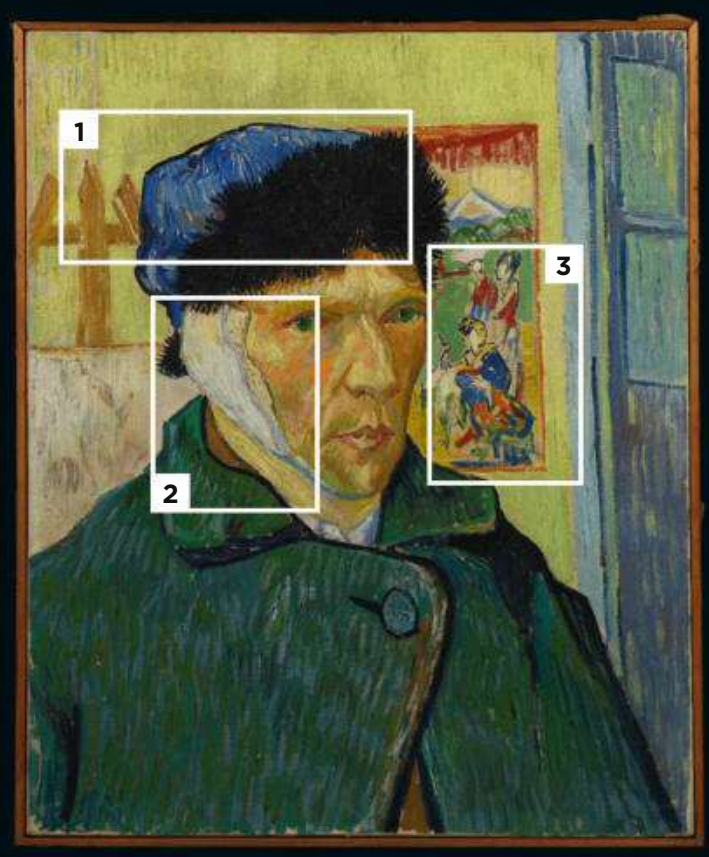
"*Self Portrait with Bandaged Ear* is the only self portrait by Van Gogh that depicts him in a recognisable setting the studio on the ground floor of his rented lodgings, nicknamed the Yellow House," continues Serres. "The painting is reversed he severed his left ear and he has deliberately chosen to scrutinise his injury, perhaps as a way of coming to terms with the trauma, or even as a way of eliciting sympathy from Theo, to whom he sent the painting."

Of all Van Gogh's 35 self portraits, there is no doubt that *Self Portrait with Bandaged Ear* is one of the most startling, as the viewer comes face to face with the stark truth of his mental crisis. Sadly, his mental health never fully recovered, and his ensuing crises prevented him from working.

"Ironically, Van Gogh was incredibly productive in the year he spent at Saint Rémy de Provence," says Serres. "But these periods of calm were interspersed with severe relapses and his hopes for recovery slowly faded."

"For many days I've been absolutely distraught, and it's to be presumed that these crises will recur in the future, it is ABOMINABLE," he wrote in anguish in August 1889. The following May, hopeful that he could live and work independently once more, Van Gogh left hospital for Auvers sur Oise, near Paris. Just two months later, though, he shot himself in the chest. He died of his wounds on 29 July 1890.

WORDS: CHARLOTTE HODGMAN



1. HAT

In a letter to Theo dated 17 January 1889, Van Gogh includes a list of expenses, among them payment for a hat, thought to be this one, which secured his heavy bandage in place.

2. BANDAGE

The yellow oil-soaked silk dressing beneath the white cotton bandage was a recent development in antiseptic surgery at the time and helped prevent infections in head wounds.

3. JAPANESE WOODBLOCK PRINT

Van Gogh adored Japanese art and owned hundreds of prints, which were a source of inspiration for him. The print on the wall behind the artist has been identified as a work known as *Geishas in a Landscape*, and depicts three women on the banks of a river, surrounded by blossoms and birds with Mount Fuji looming in the background.

GET HOOKED

Self-Portrait with Bandaged Ear is one of 16 self-portraits by Van Gogh on show at The Courtauld Gallery in London until 8 May 2022. For more information and to book tickets, *visit courtauld.ac.uk*

THE SAMUEL COURTAULD TRUST / THE COURTAULD GALLERY, LONDON

MAIN: **A drawing depicting a German monoplane dropping bombs on Paris in 1914. Although military aviation was still in its infancy, it wouldn't take long before aerial attacks started claiming dozens of French lives**

RIGHT: **The 4 April 1915 edition of *Le Petit Journal* mocks Germany's claims that Parisians were "terrified" of the Zeppelins that began appearing over the city**

Le Petit Jou

ADMINISTRATION
61, RUE LAFAYETTE, 61
Les manuscrits ne sont pas rendus
On s'abonne sans frais
Dans tous les bureaux de poste

5 CENT. SUPPLÉMENT ILLUSTRÉ 5 CEN

26me Année — Numéro 1.267

DIMANCHE 4 AVRIL 1915

Les Zeppelins pas
PARIS A LE SOU

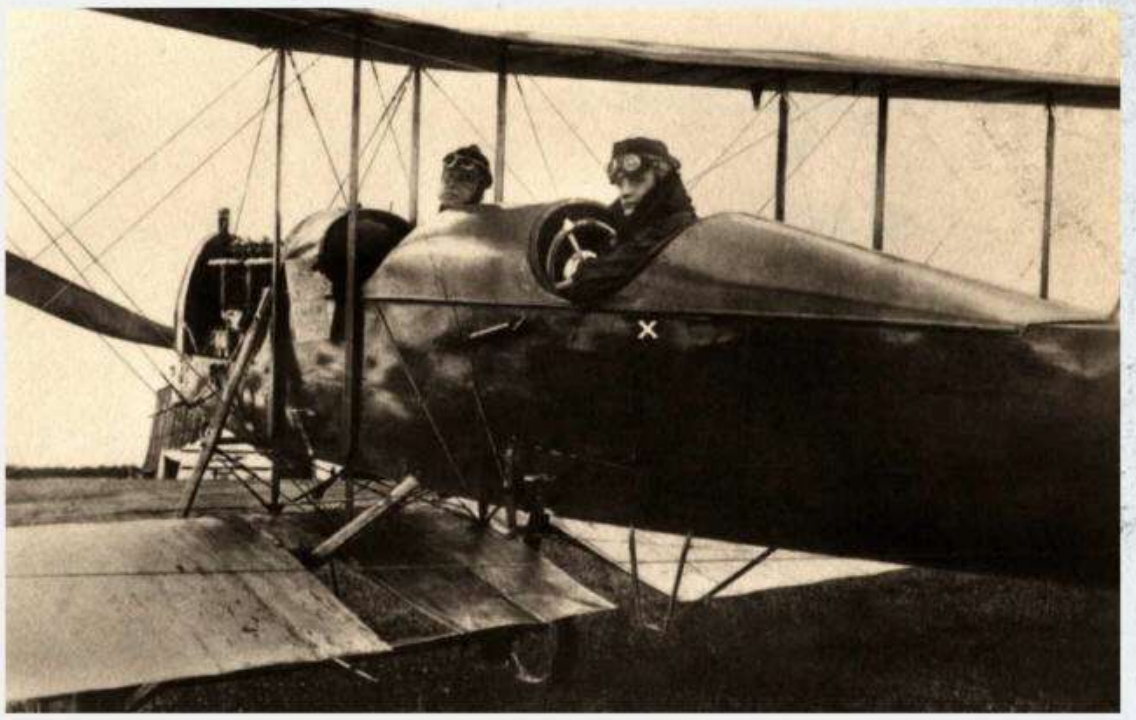
SEEING DOUBLE

As German aircraft attacked Paris during WWI, one man had an idea: what if you could fool the enemy into dropping their bombs elsewhere? **Gavin Mortimer** tells the story behind an audacious wartime ruse...

Tucked away in a British newspaper called *The Globe* in its edition of 4 October 1920 was a short story with an intriguing headline: "A Mock Paris: French Plan to Hoodwink German Raiders."

The ruse, explained the paper, had only just come to light, and it was almost too fantastical to be true. "Camouflaged streets, factories, dwelling houses, railways, with stations and trains complete, and in fact a camouflaged capital, was the gigantic task on which French engineers were engaged when the Armistice put an end to military operations," ran the report. It was the brainchild of an electrical engineer called Jacopozzi; a way to draw German aircraft away from the capital and onto a fake conurbation where bombs could fall without causing death and destruction. But the Germans sued for peace as the city began to take shape and Jacopozzi's ingenuity was never put to the test.

Paris was first bombed by German aircraft on 30 August 1914, the first time that a capital city had been attacked in such a manner. Four small bombs were dropped from the hands of Ferdinand von Hiddessen and his observer from their Rumpler Taube monoplane. The casualties were minimal, but the wider psychological damage was profound. A little over a decade after the Wright brothers had made the first brief flight in an airplane, the Americans' invention was a new and terrifying weapon of war.



Ferdinand von Hiddessen (*right*) – perpetrator of the first Paris bombing raid – with an unknown pilot, c1914

Buildings along the historic Boulevard Voltaire are reduced to rubble following a raid by a German Gotha. The heavy bomber, which entered service in 1917, brought widespread carnage to the French capital

The home front was now a battlefront, and women and children were no longer safe from enemy fire.

DEATH FROM ABOVE

There were other sporadic attacks in the 18 months that followed, including the first attack by Zeppelins (named after their inventor, Count Ferdinand von Zeppelin) in March 1915. The airships came from their bases in Belgium, but none caused serious casualties. However, on 29 January 1916, two Zeppelins appeared in the grey winter sky over the French capital. Their bombs wreaked havoc, killing 24 and wounding 30.

The funerals of the dead were held on 7 February 1916 in a service that brought Paris to a standstill. Thousands of mourners lined the streets as six gun carriages carried the coffins to the Church of Notre-Dame de la Croix, and politicians and other dignitaries walked behind. The service was conducted by Cardinal Leon Adolphe Amette, the archbishop of Paris, who delivered what one British newspaper described as a "moving oration". "Before you lie the victims of German barbarity, who fell on no field of battle," he proclaimed. ▶

GETTY IMAGES X5

ABOVE: **Italian engineer Fernand Jacopozzi – the brainchild of plans to build a fake 'Paris' on the city's outskirts**

ABOVE LEFT: **A Parisian dwelling lies in ruins following a German Zeppelin attack**

ABOVE RIGHT: **The Gare de l'Est railway station, seen here in 1914, was recreated as part of Jacopozzi's mock city**

TOP RIGHT: **French police pose with an unexploded bomb dropped by a Zeppelin**

◀ "Their death will help the cause of mankind and will strengthen the vigorous determination to conquer, to reduce the enemy to impotence, and to prevent a repetition of his crime."

But the impotence was all French as the air attacks increased in the months that followed. Paris had a respite in 1917 when the Germans switched the focus of their air attacks to London, using their latest bomber aircraft, the Gotha. One raid in June left 162 Britons dead. The French knew their turn would come. But how could they defend themselves?

A man who thought he had a solution was an electrical engineer called Fernand Jacopozzi. A Florentine by birth, Jacopozzi had previously worked on the Paris International Exposition in 1900, a world's fair that celebrated the achievements of the past century and looked forward to what the next 100 years held. Jacopozzi believed it would be a century of progress, one which could prove lucrative for an electrical engineer such as himself. He remained in Paris and, according to one contemporary newspaper, "made a special study of electric lighting".

How Jacopozzi became involved in this secret project is unclear for obvious reasons. But at some point in late 1917, he was commissioned by the DCA [Défense contre Avions, the War Office department charged with protecting France from air attacks] to build a fake Paris in order to fool German bombers.

As outlandish it sounds to modern minds, the plan made sense at the time. Enemy aircraft navigated their way to the capital at night not by technological aids but by topography. They simply followed the River Seine and then dropped their bombs. But the Seine is a meandering river that, once it cuts through the heart of Paris, under its famous bridges and past landmarks such as the Eiffel Tower, then doubles back on itself not once, but twice, like the humps of a camel. It was on the second of these 'humps', in the suburb of Maisons Laffitte, that the French instructed Jacopozzi to construct his phoney city. However, there were to be two other "zones of false objectives": a fake industrial zone would be created at Vaires sur Marne, situated 10 miles east of the capital, while the suburb of Saint Denis would be relocated to Villepinte in the northeast.

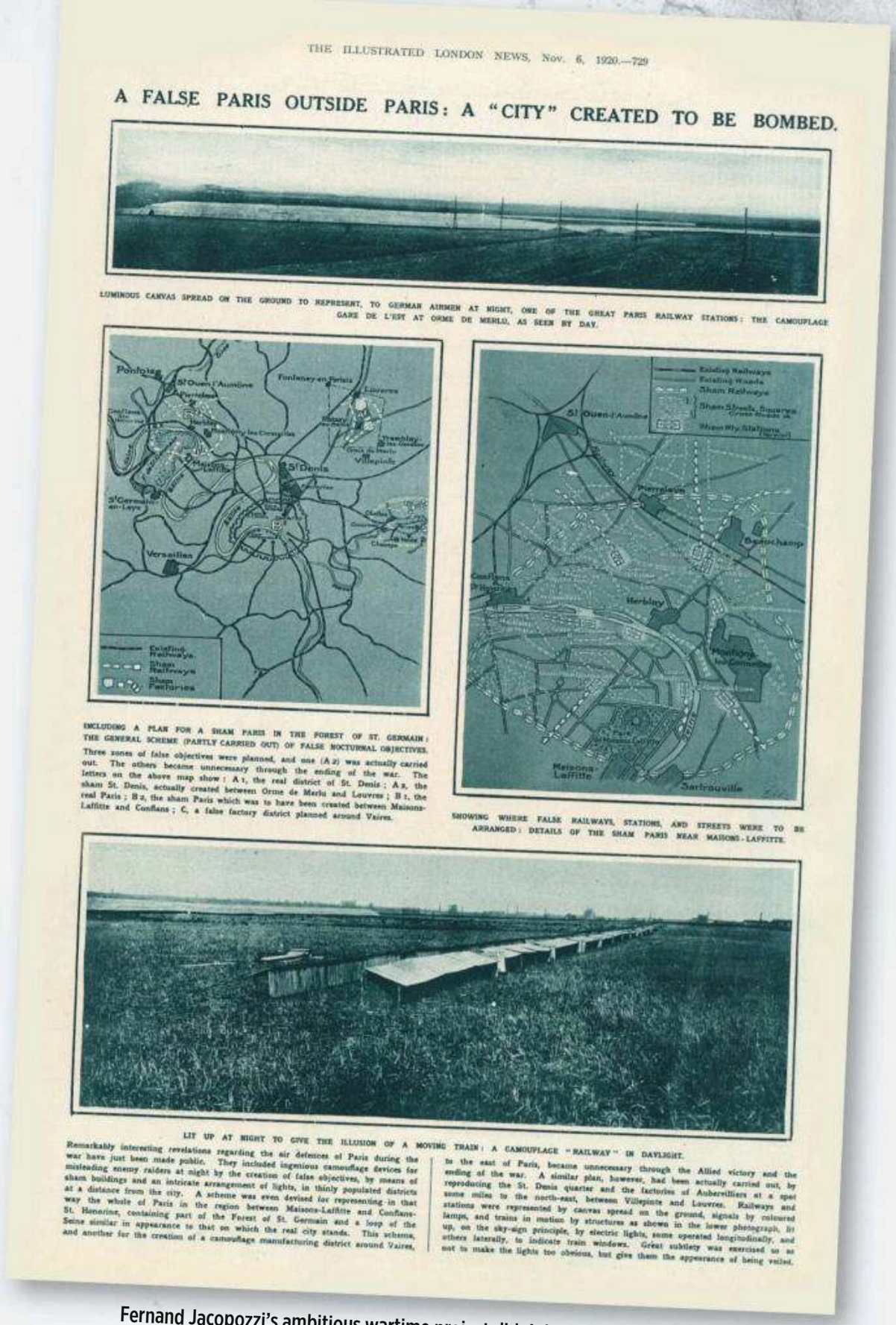
"THE KEY WAS SUBTLETY; HE DIDN'T WANT TO LIGHT UP HIS FAKE CREATIONS LIKE A CHRISTMAS TREE"

LIGHT RAILWAY SYSTEM

Jacopozzi began his work at Villepinte in 1918, constructing a replica of the Gare de l'Est railway station one of Paris' busiest and even fabricating a moving train. Drawing on his years of study of electrical lighting, the Italian used wooden boards for the train's carriages, and for the interior lights he rigged up an ingenious system of lights on a conveyor belt. From the air it appeared that the train was moving.

The industrial zone was next. Jacopozzi once again used wooden boards for the shell of the factories and for the roofs he used canvases craftily dappled with various hues of paint. With a clever combination of different coloured lamps whites, yellows and reds he recreated the fires and vapours emitted

GETTY IMAGES X6, WWW.FERNANDOJACOPOZZI.COM



THE ILLUSTRATED LONDON NEWS, Nov. 6, 1920.—729

A FALSE PARIS OUTSIDE PARIS: A "CITY" CREATED TO BE BOMBED.

LUMINOUS CANVAS SPREAD ON THE GROUND TO REPRESENT, TO GERMAN AIRMEN AT NIGHT, ONE OF THE GREAT PARIS RAILWAY STATIONS: THE CAMOUFLAGE GARE DE L'EST AT ORMES DE MERLU, AS SEEN BY DAY.

INCLUDING A PLAN FOR A SHAM PARIS IN THE FOREST OF ST. GERMAIN: THE GENERAL SCHEME (PARTLY CARRIED OUT) OF FALSE NOCTURNAL OBJECTIVES.

Three zones of false objectives were planned, and one (A 2) was actually carried out. The others became unnecessary through the ending of the war. The letters on the above map show: A 1, the real district of St. Denis; A 2, the sham St. Denis, actually created between Ormes de Merlu and Louvres; B 1, the real Paris; B 2, the sham Paris which was to have been created between Maisons-Laffitte and Conflans; C, a false factory district planned around Vaires.

SHOWING WHERE FALSE RAILWAYS, STATIONS, AND STREETS WERE TO BE ARRANGED: DETAILS OF THE SHAM PARIS NEAR MAISONS-LAFFITTE.

LIT UP AT NIGHT TO GIVE THE ILLUSION OF A MOVING TRAIN: A CAMOUFLAGE "RAILWAY" IN DAYLIGHT.

Remarkably interesting revelations regarding the air defences of Paris during the war have just been made public. They included ingenious camouflage devices for misleading enemy raiders at night by the creation of false objectives, by means of sham buildings and an intricate arrangement of lights, in thinly populated districts at a distance from the city. A scheme was even devised for representing in that way the whole of Paris in the region between Maisons-Laffitte and Conflans-St. Honorine, containing part of the Forest of St. Germain and a loop of the Seine similar in appearance to that on which the real city stands. This scheme, and another for the creation of a camouflage manufacturing district around Vaires, to the east of Paris, became unnecessary through the Allied victory and the ending of the war. A similar plan, however, had been actually carried out, by reproducing the St. Denis quarter and the factories at Aubervilliers at a spot some miles to the north-east, between Villepinte and Louvres. Railways and stations were represented by canvas spread on the ground, signals by coloured lamps, and trains in motion by structures as shown in the lower photograph, lit up, on the sky-sign principle, by electric lights, some operated longitudinally, and others laterally, to indicate train windows. Great subtlety was exercised so as not to make the lights too obvious, but give them the appearance of being veiled.

Fernand Jacopozzi's ambitious wartime project didn't become widespread knowledge until this 1920 article, published in *The Illustrated London News*

by a factory during the manufacturing process. The key was subtlety; he didn't want to arouse the Germans' suspicion by lighting up his fake creations like a Christmas tree.

It was painstaking work but Jacopozzi had all but finished when German Gotha aircraft raided the capital on 16 September, dropping 22,000 kilos of bombs that left six dead and 15 wounded. Next time the bombers returned the subterfuge would be put into operation. But there wasn't a next time. Two months later the war ended and Jacopozzi was denied the chance to see if his ingenuity had outsmarted the German pilots.

Nonetheless, the French government believed they had created an important form of defence should enemy bombers appear over Paris in a future war. A veil of secrecy was thrown over Jacopozzi's creation, one which was lifted in 1920 when the British press got hold of the story. *The Globe* had the scoop at the start of October, but it was *The Illustrated London News* in its edition of 6 November 1920 that really brought Jacopozzi's invention to life in a photo essay headlined: "A False Paris Outside Paris a 'City' Created to be Bombed." There were photographs, maps and explanations, all of which amounted to what the newspaper called "remarkably interesting revelations".

TOWERING ACHIEVEMENTS

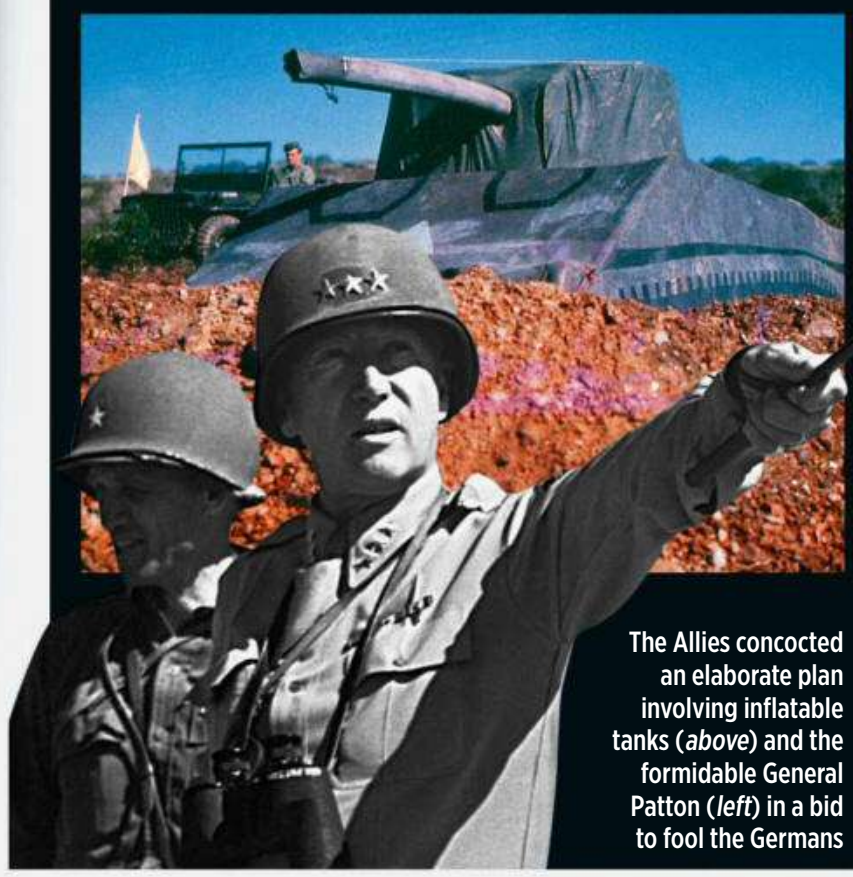
What they didn't disclose, however, was the name of the man behind the sham city. But Jacopozzi was honoured by the French government with the presentation of the Legion d'Honneur, and he enjoyed great success in the 1920s. Having illuminated the Eiffel Tower, he also installed floodlights on the Place de la Concorde and lit up several other popular landmarks in the city. The corporate world spotted the potential in Jacopozzi's talent and Citroën hired him to create a large luminous advertisement of one of their motor cars on the Eiffel Tower.

WWII'S PHANTOM ARMY

Deception would also play a crucial role during the Allied invasion of France in 1944

There was also a cunning plan to hoodwink the Germans during World War II, although this time it wasn't a city but an army that was crafted to deceive. Planning for the invasion of France – D-Day – by the Allies began in earnest in late 1943. Once the landing beaches in Normandy had been selected, an operation was conceived to fool the Germans into believing that the landings would actually occur 150 miles east, close to Calais, where the Channel is at its narrowest between England and France.

To carry off the ruse, a fake army dubbed the First US Army Group (FUSAG) was 'formed' under the command of the legendary General George S Patton, and it started to mass in East Anglia and the southeast – or so it appeared to German reconnaissance aircraft that flew over England. In fact, the sprawling camps they photographed were all empty: just tents and hastily constructed prefab buildings. And those tanks and lorries? They were made of rubber and wood.



The Allies concocted an elaborate plan involving inflatable tanks (*above*) and the formidable General Patton (*left*) in a bid to fool the Germans

Jacopozzi died in Paris in 1932. "He attracted world interest by his illumination of the Eiffel Tower. and did much to make Paris the City of Light," remarked *The People* newspaper in a short paragraph about his passing. There was no mention of Jacopozzi's contribution to the French war effort but no news is better than fake news. Or in his case, a fake city.

GAVIN MORTIMER is a historian and author. His books include *Guidance from the Greatest* (Constable, 2020) and *David Stirling: The Phoney Major: The Life, Times and Truth about the Founder of the SAS*, which will be published by Constable in May 2022

WHAT IF... THE OTTOMANS HAD WON AT LEPANTO?

Professor Marc David Baer talks to **Jonny Wilkes** about the infamous 1571 naval battle, and whether or not an Ottoman victory against the Catholic Holy League would have made a substantial difference to the empire's ambitions anyway

When news that the Holy League had been victorious in the battle of Lepanto spread around Europe, it was followed by jubilant celebrations. The loose alliance of Catholic forces from Spain, the Venetian Republic and other Italian states had confronted and defeated a larger fleet from the Ottoman empire in the Gulf of Patras on 7 October 1571, not long after the latter had invaded Cyprus.

King Philip II of Spain's chief minister hailed it as "the greatest naval victory since Pharaoh's army drowned in the Red Sea". The pope, Pius V, instituted a new feast day to Our Lady of Victory and numerous paintings and poems were created to honour the battle.

European nations had long lived under the looming shadow of Ottoman militarism, but Lepanto demonstrated that the empire was not invincible.

The symbolism of the victory was writ large: in this clash of civilisations, Christian (specifically, Catholic) Europe had come out on top.

EUROPE UNDER THREAT

The Ottomans, led by Sultan Selim II since 1566, had invaded Cyprus in 1570 as part of their ongoing attempts at expansion. If the growth of the empire continued to go unchecked, some people believed that it could pose a threat to the security of Europe, which faced deep religious divisions at a time that saw both Reformation and Counter-Reformation.

"When the Ottomans captured Nicosia on Cyprus in 1570, and Famagusta the following year, a Christian alliance of Venice [which held the island], Spain, the Knights Hospitaller and the pope sent a navy to stop the advance," explains Marc David Baer, professor of international history at the London School of Economics and Political Science, and author of *The Ottomans: Khans, Caesars and Caliphs* (Basic Books, 2021). "The Holy League wiped out the enemy fleet, sinking almost all of their ships and killing thousands of soldiers. It was one of the Mediterranean's largest-ever naval battles."

But while Lepanto is often remembered as the moment that Ottoman expansion stalled, the battle was more a "temporary morale booster for the Catholic west", says Baer, and had limited impact in the short term. Indeed, within a year, the Ottomans had rebuilt their fleet – adding a number of floating fortresses or 'galleasses' that the Holy League used to great effect at Lepanto – and resumed their campaigning in the Mediterranean. To make matters worse for the Europeans, Pius V succumbed to illness, and the quarrelling that beset the Holy League from its formation continued.

As the empire's grand vizier reportedly declared to a diplomat: "[You] shaved our beard, but it will grow again; we have cut off your arm, and you will never find another."

In 1573, the Venetians surrendered Cyprus anyway, and the Ottomans conquered Tunis the following year. "By the end of the 16th century, most of north Africa's coast was under nominal Ottoman control," asserts Baer.

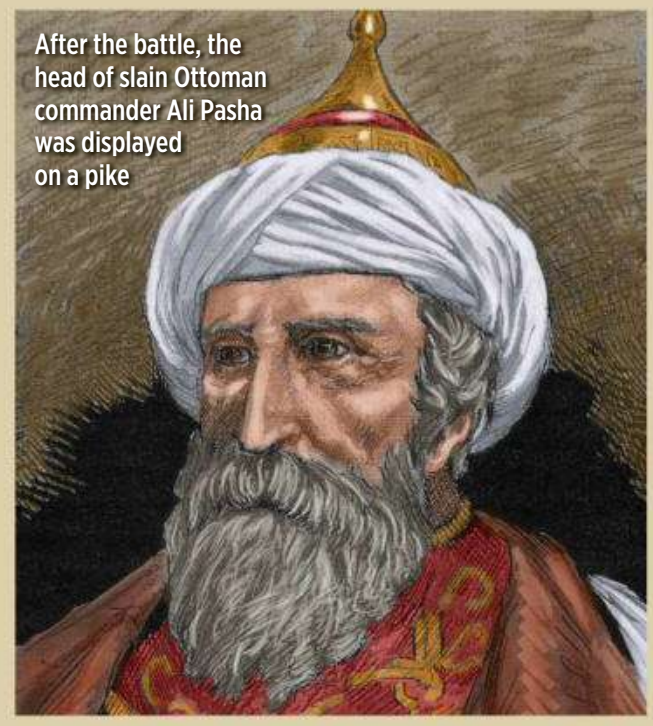
WOEFULLY OUTGUNNED

If losing at Lepanto was only a temporary setback for the Ottoman empire, there is an argument that winning the battle would not have led to substantial differences. "Win or lose, the Ottomans reached stunning heights of global political power and prosperity

IN CONTEXT

The battle of Lepanto, on 7 October 1571, was the largest naval encounter in the west since antiquity. Looking to expand their influence and territories across the Mediterranean Sea, the mighty Ottoman empire came up against a coalition of Catholic European powers that had been brought together by the pope. This Holy League amassed a huge fleet to meet the Ottomans off southwestern Greece, near Nafpaktos (or Lepanto).

While the Ottomans had more ships, they were not as well equipped, and months at sea had left the fleet depleted of resources and men. Also, the Holy League had far superior cannons. After four hours of fighting, the Ottoman commander Ali Pasha was killed and his flagship, *Sultana*, captured. The victory was celebrated across Catholic Europe; a morale-boosting triumph that proved their enemy to be beatable. In truth, Lepanto had little strategic effect on Ottoman ambitions.



After the battle, the head of slain Ottoman commander Ali Pasha was displayed on a pike

GETTY IMAGES X3

ABOVE: **Although superior in number, the Ottomans lacked the same firepower as the Holy League**

INSET: **The European victors were led by Don John of Austria, the 24-year-old half-brother of Philip II of Spain**

due to their other naval exploits from the Mediterranean to the Indian Ocean," says Baer.

The Ottomans had the larger fleet on 7 October, and only lost because of the destructive firepower of the Holy League, commanded by Don John of Austria, illegitimate son of the Holy Roman Emperor Charles V and half-brother of Spain's Philip II. To have won, claims Baer, the Ottomans would have needed "hundreds of armed warships and large galleys fitted out with enormous cannons, like the Holy League possessed".

But while a different result may not have drastically altered the trajectory of the Ottomans, it would have been disastrous for much of Europe nevertheless. The battle was never regarded at the time as 'Christians v Muslims'; the Protestants – at war with their Catholic neighbours – would have been happy to see the Ottomans victorious. And if that were the case, it would have crushed Catholic morale.

DID YOU KNOW?

A FAMOUS FIGHTER

Present at the battle of Lepanto was Miguel de Cervantes, the Spanish author who would go on to write *Don Quixote*. He was wounded three times, including a bullet that crippled his left arm. Luckily, the injury did not stop him writing.

"THE PROTESTANTS WOULD HAVE BEEN HAPPY TO SEE THE OTTOMANS WIN. IT WOULD HAVE CRUSHED CATHOLIC MORALE"

"The Ottomans, allied with Morocco, England and the Protestant rebels in the Netherlands, could have made even more inroads into southern Europe," explains Baer.

TOTAL CONTROL

There is another clash, however, between Catholic European forces and the Ottomans that could have been far more significant than Lepanto had the result gone a different way: the great siege of Malta in 1565. Had the Ottomans succeeded in conquering the island, says Baer, they would have been able to seize control of the western Mediterranean, having already gained possession of Rhodes in 1522 and later gone on to take Cyprus.

"The Ottomans may have slowed down the Spanish and Portuguese conquest of the New World, and perhaps even defeated the Habsburgs. And if they used Malta as a springboard to gain more territories in southern Europe and conquer Italy, or at least Rome, they would have achieved their ultimate ideological goal: to unite east and west under one dynasty and one religion."

LISTEN

BBC RADIO 4

Melvyn Bragg and his guests discuss the battle of Lepanto on an episode of *In Our Time*: *bbc.co.uk/programmes/b06nrqv8*

NEXT MONTH

What if... Empress Matilda had defeated King Stephen?

Special offer for BBC History Revealed readers

6 issues for just £9.99

Try a subscription to ***BBC Gardeners' World Magazine*** and receive your first 6 issues for £9.99, then every 6 issues thereafter for just £27.60 – still saving 25%* PLUS subscribe before 29 March to receive our May issue which includes our 2 for 1 Garden Entry Card and Guide.

Subscribe before 29 March to start your subscription with the May issue, which includes 6 free packets of seeds plus our 2 for 1 Garden Entry Card and Guide 2022!

The guide comes with a reusable entry card, valid for a year, granting you 2-for-1 access to 390+ stunning gardens across the UK

Gardeners' World magazine Subscriber CLUB

Experience more as a *BBC Gardeners' World Magazine* Subscriber Club member with:

1. **FREE delivery** direct to your door so you never miss an issue
2. **Secret Garden** access, a special Subscriber-only area of **gardenersworld.com**

3. **Reward pages and Extra section,** sharing extra content in every copy
4. **Exclusive money-saving offers, competitions, and discounts**
5. **Subscriber events** and opportunities to meet the magazine's experts

2 EASY WAYS TO SUBSCRIBE

Call 03330 162123* and quote code **GWHR422**

Visit buysubscriptions.com/GWHR422

*This offer is only open to new UK Direct Debit customers subscribing to *BBC Gardeners' World magazine*. You will pay £9.99 for 6 issues; your subscription will then continue at the rate of £27.60 every 6 issues still saving 25% on the usual shop price. We reserve the right to reject or cancel subscriptions at any point if the customer has previously cancelled their subscription during the trial period for that magazine or any other magazine in the Immediate Media portfolio. The closing date for this offer is 13 April 2022. You may cancel at any time and receive a full refund on any outstanding issues by contacting your bank or building society. Written confirmation may also be required. Prices are discounted from the full UK subscription price and include P & P. Standard UK subscription price: £73.39 / Europe and Republic of Ireland: €118 / Rest of the World: US$166 / USA and Canada: US$143.88 / Australia and New Zealand: A$180.* UK calls will cost the same as other standard fixed line numbers (starting 01 or 02) and are included as part of any inclusive or free minutes allowances (if offered by your phone tariff). Outside of free call packages, call charges from mobile phones will cost between 3p and 55p per minute. For overseas subscriptions, call +44 (0) 1604 973731. Please visit buysubscriptions.com/contact for customer service opening hours.

2060

The year that Isaac Newton predicted, in 1704, that the world would end at the earliest based on his interpretation of the Book of Daniel.

WHEN IN ROME... Thousands of visitors travel to Vatican City each year to see the intricate paintings that Michelangelo (*inset*) created with his own bare hands

How long did it take to paint the Sistine Chapel?

SHORT ANSWER **Four years and 300 figures later, Michelangelo created a transcendent masterpiece – and he wasn't done there**

LONG ANSWER Michelangelo, the Italian artist, sculptor and architect, didn't want the commission of painting the ceiling of the Sistine Chapel, not considering himself up to the task of beautifying such a sacrosanct space. Besides, he was deep into another project. Still, Pope Julius II insisted and Michelangelo, to put it mildly, went above and beyond.

Starting in 1508, it took four years to complete the ceiling. Instead of the original plan of painting the 12 apostles, he filled more than 460 square metres with scenes from Genesis – including the creation of Adam and Eve, and the tales of Noah – and lined these dramatic scenes with prophets, sibyls (ancient Greek oracles) and the ancestors of Christ. In the end, there were more than 300 figures.

While he may have got carried away with the work, which remarkably he made up as he went along, Michelangelo suffered: craning his neck uncomfortably upwards for hours at a time from his specially designed scaffolding. But that didn't stop the Renaissance master from returning to the Sistine Chapel in his sixties to add *The Last Judgment* (depicting the second coming of Christ) to the wall behind the altar. That took another five years.

GETTY IMAGES X2

A SIGN OF THE TIMES
Great Scotland Yard is still the name of a central London street, but you'll no longer find the headquarters of the Met Police there

Why is it called Scotland Yard?

SHORT ANSWER From a palace for Scottish royals to London's police, the name has evolved over time

LONG ANSWER The headquarters of the London Metropolitan Police, in Westminster, is more than 300 miles from the border between England and Scotland, so there is certainly no 'yard' that can be claimed to be Scottish. Instead, the name actually refers to a street in the British capital. Upon its formation in 1829, the Met's original home was at 4 Whitehall Place, which backed onto Great Scotland Yard.

This soon came into use as the entrance for the public and so the name became a byword for the police itself a bit like how Wall Street is used to describe the US financial district. The Met has moved several times since, but the name has travelled with it.

Again, however, Great Scotland Yard is nowhere near Scotland. It is so named as it was the location of a medieval palace offered to Scottish royalty when they made trips south to London.

239

The number of the address on Baker Street, London, where the Sherlock Holmes Museum is located. It is still allowed to use 221B on its front door, however.

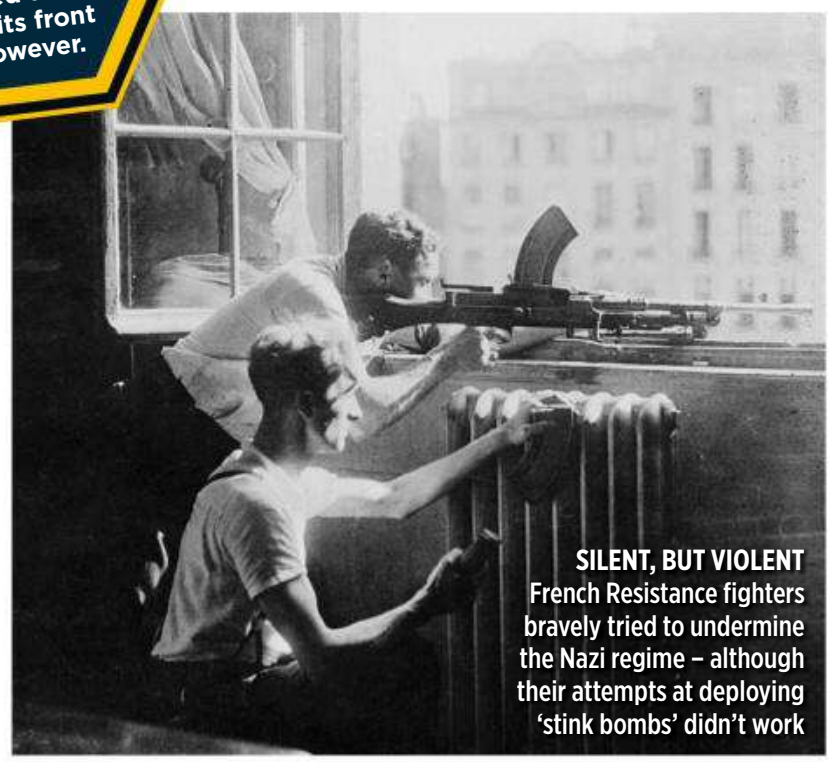
What was 'Who Me'?

SHORT ANSWER Both an awkward conversation between Nazi soldiers and a way to win the war

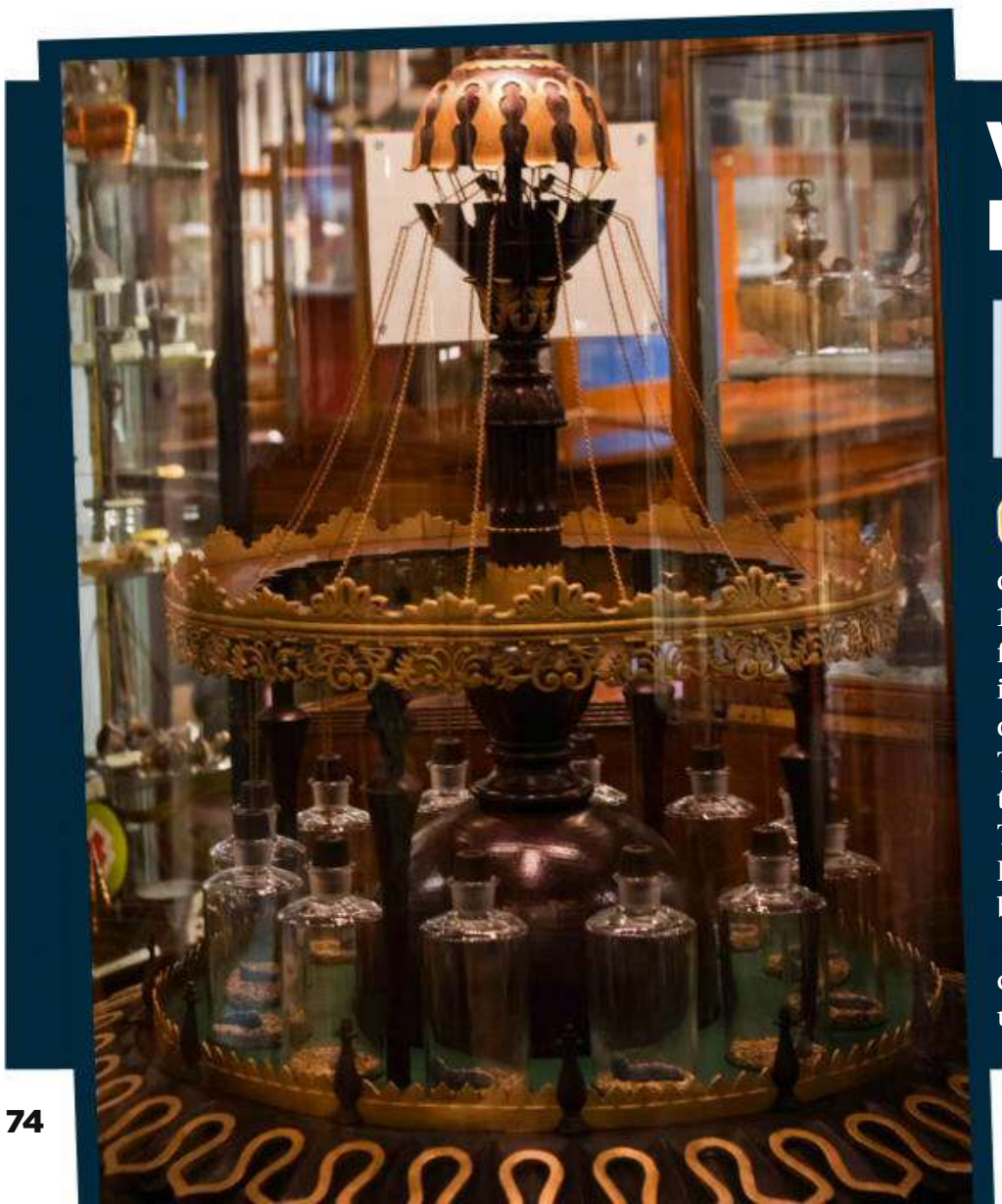
LONG ANSWER There were many clandestine ways for the French Resistance to fight the Nazis, including hiding Allied soldiers escaping from behind enemy lines; setting up intelligence networks; publishing anti German literature; and, of course, guerrilla warfare.

'Who Me', however, was an unusual, and ultimately useless, alternative.

It was a top secret chemical weapon, intended to be sprayed on German soldiers in occupied France. This would not kill them, though. The spray had a pungent smell of faeces, so the idea was to humiliate the Germans and lower their morale. But it didn't work Resistance agents just ended up covered in the pong themselves.



SILENT, BUT VIOLENT
French Resistance fighters bravely tried to undermine the Nazi regime – although their attempts at deploying 'stink bombs' didn't work



What was the Tempest Prognosticator?

SHORT ANSWER Leeches aren't just useful bloodsuckers – it was thought they could predict the weather as well

LONG ANSWER Among the innovations on display at the Great Exhibition of 1851 was a device (*pictured left*) for forecasting the weather, invented by the suitably named doctor George Merryweather. The Tempest Prognosticator, also called the 'Atmospheric Electromagnetic Telegraph conducted by Animal Instinct', consisted of 12 glass bottles, each with a leech inside.

When they sensed rain was coming, the leeches would climb up the bottles and so dislodge a piece of whalebone at the top, which then triggered a hammer that struck a bell. Apparently, Merryweather had been inspired by a rhyming couplet by vaccine pioneer Edward Jenner: "The leech, disturbed, is newly risen, / Quite to the summit of his prison".

Having spent a year testing the device by predicting storms around his home in Whitby, Merryweather had high hopes – wishing to build one attached to a bell of St Paul's Cathedral – but the idea failed to cause a storm, if you will.

GETTY IMAGES X3, ALAMY X3

Where is Pocahontas buried?

SHORT ANSWER A Native American heroine of the New World, but she was laid to rest in the old one

LONG ANSWER The most famous portrayals of Pocahontas – yes, we're looking at you, Disney – are quite a few steps of dramatic licence away from the truth. The daughter of Chief Powhatan, who both clashed and traded with the early English settlers, she was around 10 or 11 when she first met John Smith, and never fell in love with him. Her real name was Amonute or Matoaka, as Pocahontas was actually a nickname meaning 'mischievous one', but she also took a Christian name, Rebecca.

In 1614, she married John Rolfe, and, with their newborn son, they travelled to England two years later with a group of Native Americans. They were presented as success stories in converting the 'savages' of the New World to Christianity. Pocahontas even met the king, James VI and I.

She intended to travel back home in 1617, but before the ship got out of the Thames she fell seriously ill and had to be taken ashore. At the age of 21, she died and was buried at St George's Church in Gravesend, Kent – the exact spot is unknown as the church burned down in the 18th century. A life-size statue of Pocahontas (a copy of one in Jamestown, Virginia), stands nearby.

FAR FROM HOME A statue of Pocahontas in Gravesend, Kent, near to where the Native American woman is said to have been buried

DID YOU KNOW?

UP IN ARMS
The armless ancient Greek sculpture, the Venus de Milo, was once the centre of a censorship issue when it was put on trial in Mannheim (now part of Germany) for nudity in 1853. The stone icon was ultimately found guilty.

PISTOLS IN THE PULPIT
Not everyone in Scotland was keen on the new Book of Common Prayer after its introduction in 1637. Faced with an angry congregation, the bishop of Brechin, Walter Whitford, ascended the pulpit for a service with a pistol in each hand.

SHAKE IT OUT
The renowned Serbian-American inventor Nikola Tesla got his friend Mark Twain to stand on his high-frequency vibrating oscillator experiment in the hopes of curing the author's constipation. It worked.

LONG LIVE THE DOLL
When a 12th-century king of Tonga died without an heir, his brother Talaiha'apepe named a wooden doll as successor to keep the line pure. A few years later, he claimed the doll had died, leaving the throne free for him.

Did US presidents really steal Shakespeare's chair?

SHORT ANSWER Not the whole chair, just a splinter

LONG ANSWER In 1786, John Adams, the future second president of the United States, and Thomas Jefferson, the third, visited the hometown of William Shakespeare, in Stratford-upon-Avon. While there, they were shown a chair supposedly used by the playwright himself, badly scarred and missing lots of pieces. The pair decided that they would cut off a little souvenir of their trip, but this was no heinous act of historical vandalism: it was tradition.

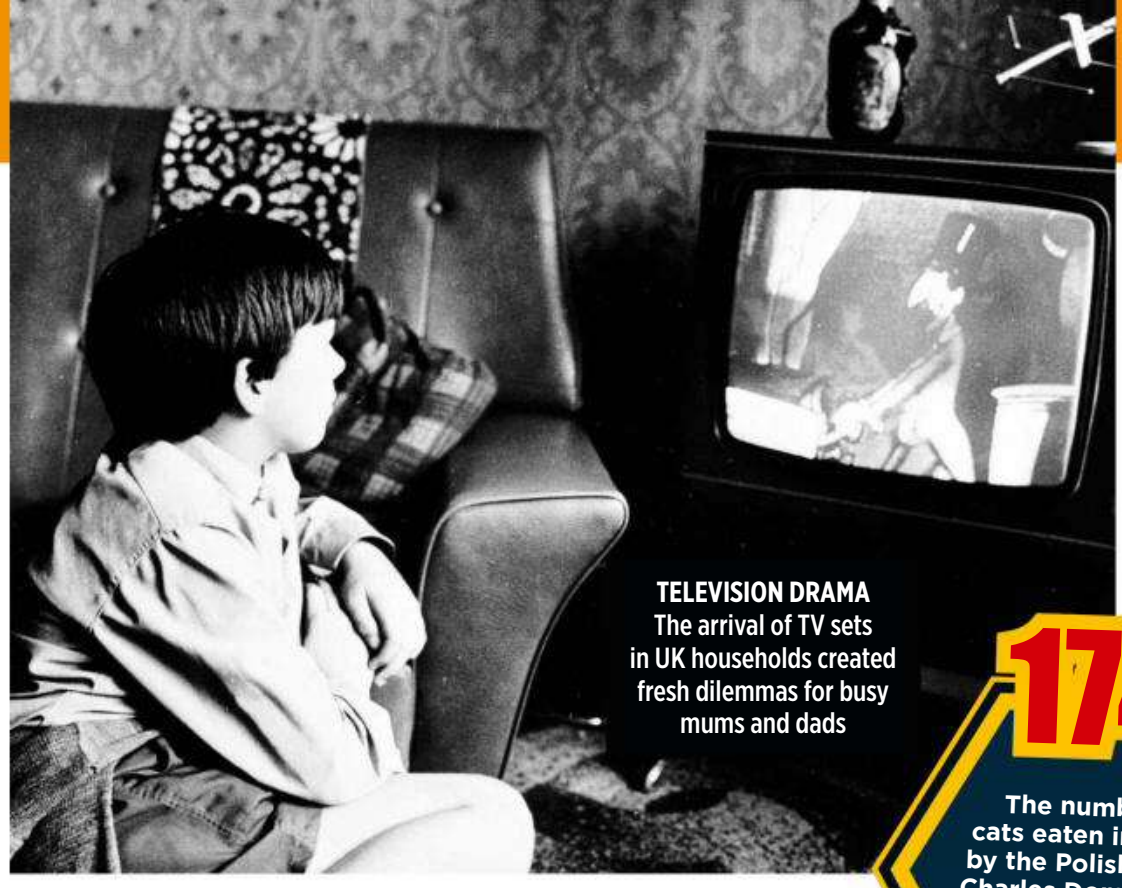
'Tourist scavenging' – breaking off bits of artefacts as gift shop-style mementoes – used to be a common practice among English travellers. It even became known as the 'English disease', and Adams, ambassador to Britain, was just getting in on the act. With splinters of Shakespeare's chair being sold off for a shilling, it was no wonder that it was in a sorry state by the time the presidential pair got there.

BARD SALE Fragments of Shakespeare's chair were sought by souvenir hunters

What were 'double soldiers?'

SHORT ANSWER Their work certainly had perks... if they lived to enjoy them

LONG ANSWER How could a general get his soldiers to volunteer for the front line, the most dangerous place with the highest mortality rate? In early modern Germany, the answer was simple: pay them more. The *doppelsöldner*, or double soldiers, were mercenaries armed with a crossbow, an *arquebus* (an early long gun) or a *zweihänder* (two-handed sword), and picked up twice the paycheque for taking the added risk. These were the best of the *landsknecht*, mercenaries in the Holy Roman Empire's army during the 15th and 16th centuries, and feared for their skill and ferocity in battle – as long as they got paid.



TELEVISION DRAMA
The arrival of TV sets in UK households created fresh dilemmas for busy mums and dads

174
The number of cats eaten in a year by the Polish soldier Charles Domery, who was notorious for his insatiable appetite.

What did the 'Toddlers' Truce' resolve?

SHORT ANSWER In postwar Britain, TV broadcasters gave parents a helping hand at bedtime

LONG ANSWER In the years after World War II, television broadcasters had a particular understanding with their viewers. Well, the ones with children anyway. At 6pm each evening, all programmes ceased for an hour so that parents had a distraction-free period to put their youngsters to bed before returning to the box for 7pm.

This 'Toddlers' Truce' lasted until 1957, when pressure from commercial stations, like ITV, became too great. Since launching two years earlier, ITV got its funding from advertising and so, clearly, were more incentivised than the BBC to keep shows running and not keep up this 60-minute bedtime window. "It is the responsibility of parents, not the state, to put their children to bed," went the announcement ending the truce.

In reality, it's likely that not much damage was done to dragging the little ones away from the television as the programmes filling the pivotal hour were news broadcasts.

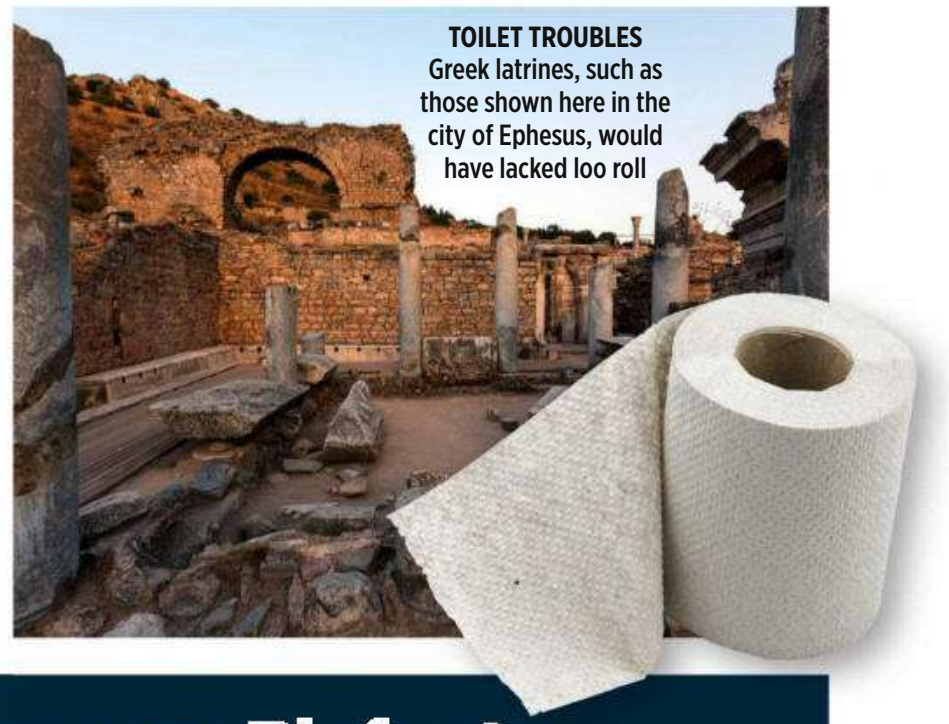
What were pessoi?

SHORT ANSWER What did ancient Greeks and Romans use for toilet paper? Maybe you don't want to know...

LONG ANSWER When wiping after a trip to the facilities, a Roman may have used a *tersorium*, a stick with a sponge on one end soaked in vinegar or salt water. That's a far more comfortable-sounding prospect than *pessoi*. These were shards of pottery used by the Romans, and the Greeks before them, as rather unforgiving and unabsorbent toilet paper.

According to the *British Medical Journal*, their use had serious health implications: "The abrasive characteristics of ceramic suggest that long term use of *pessoi* could have resulted in local irritation, skin or mucosal damage, or complications of external haemorrhoids."

Incidentally, the ancient Greeks also used the word *pessoi* to refer to the markers of a board game. Let's hope no one got their pieces mixed up.



TOILET TROUBLES
Greek latrines, such as those shown here in the city of Ephesus, would have lacked loo roll

CANDID CRYPTID
A series of stills from the 1967 Patterson-Gimlin film, alleged to show a female 'Bigfoot' in northern California

When was Bigfoot first spotted?

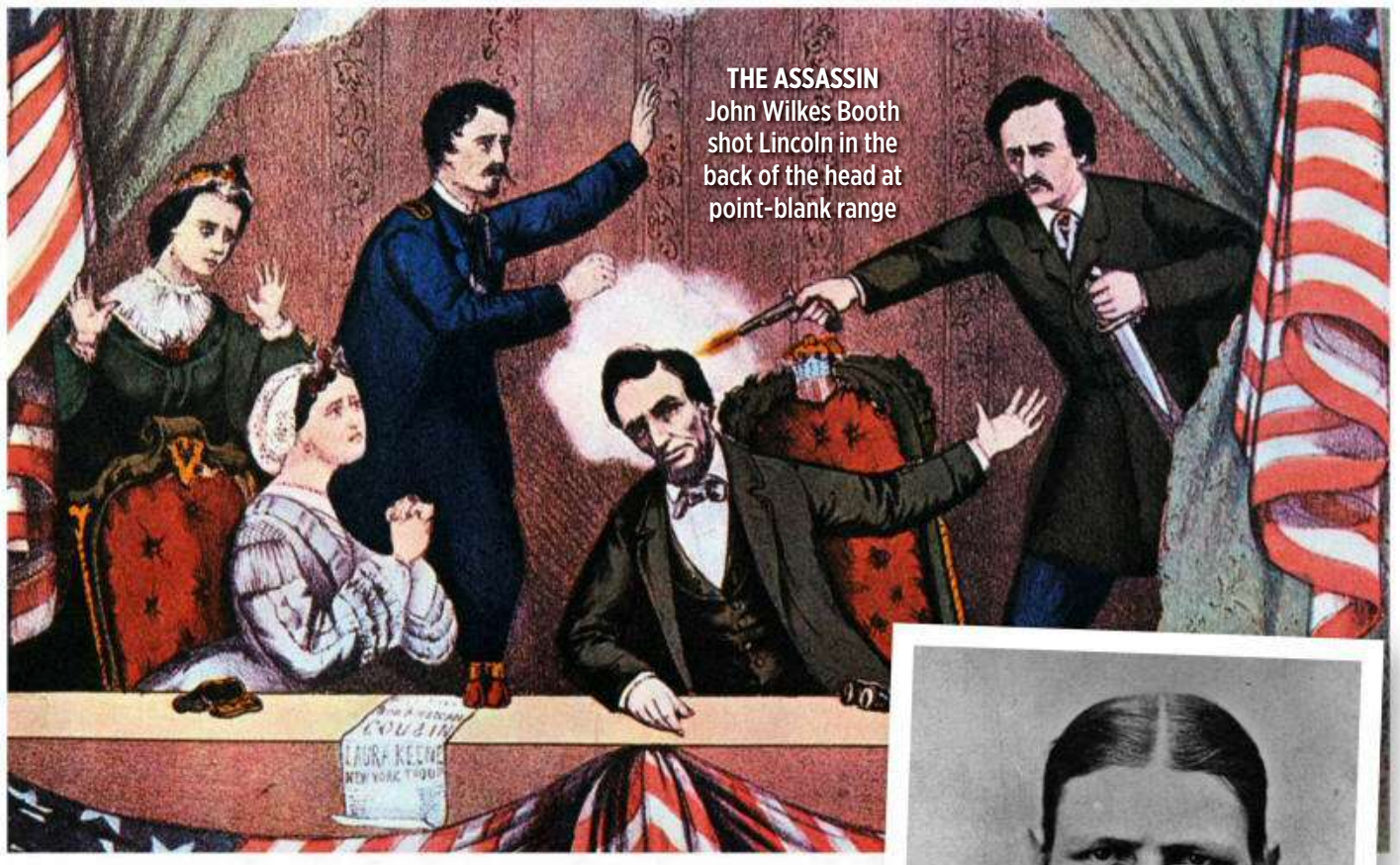
SHORT ANSWER Footprints were found in 1811, but the search began in earnest in the mid-20th century

LONG ANSWER There were tales of the 'hairy man' we know as Bigfoot or Sasquatch in a number of Native American legends, and the idea of such a being can be seen around the world: just think of the Yeti in the Himalayas or the Almas in central Asia. But the incident usually credited as the first evidence of Bigfoot came in 1811, when British explorer David Thompson found 14-inch-long, eight-inch-wide, four-toed prints in the snow of Alberta, Canada.

The name 'Bigfoot' came later, in 1958, from an article in the *Humboldt Times* about another series of prints found in California. These turned out to be the result of a prank by a man named Ray Wallace.

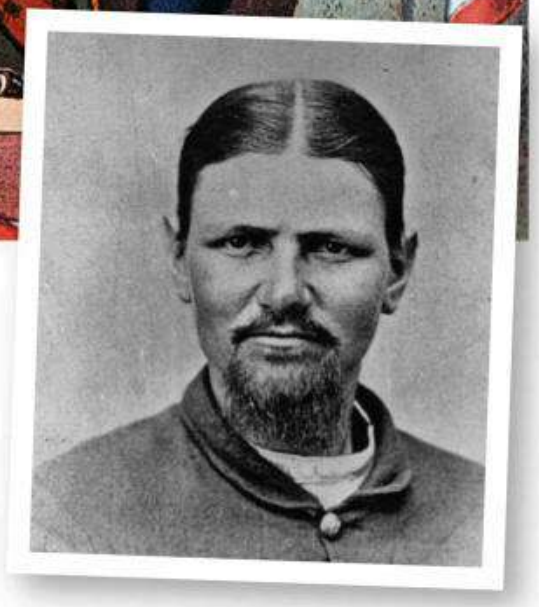
Since then, there have been thousands of other sightings – the most famous documented on film in 1967 by Roger Patterson and Bob Gimlin – but only committed believers wouldn't judge these to be hoaxes or mistakes. The hunt for Bigfoot goes on.

GETTY IMAGES X5, ALAMY X2



THE ASSASSIN
John Wilkes Booth shot Lincoln in the back of the head at point-blank range

Who killed John Wilkes Booth?



THE AVENGER
Sergeant Boston Corbett pulled the trigger on Wilkes Booth 12 days later

SHORT ANSWER Abraham Lincoln's assassin was himself assassinated, by a Union soldier

LONG ANSWER On 14 April 1865, five days after the Confederates surrendered to the Union Army and brought the American Civil War to an end, President Abraham Lincoln was shot at Ford's Theatre as he watched the farcical comedy *Our American Cousin*. Actor and Confederate sympathiser John Wilkes Booth snuck into his box, shot Lincoln in the back of the head with a Derringer pistol, and managed to flee Washington DC on horseback.

A massive manhunt began for Booth, who had a $100,000 reward on his head, and 12 days later Union soldiers tracked him to a barn at the Garrett farm in Maryland. At dawn on 26 April, they surrounded Booth and set the building alight in an effort to draw him out, but he refused to give up. That was when one soldier, Sergeant Boston Corbett, poked his rifle through the slats of the barn and took a shot.

Booth was hit in the neck and paralysed, dying three hours later in agony muttering the last words: "Useless, useless". Although hailed by many as Lincoln's avenger, Corbett was arrested and court martialled as his orders had been to bring in Booth alive. It needed the intervention of Secretary of War Edwin Stanton to secure his release.

Why were pigeon droppings made property of the Crown?

SHORT ANSWER George I went to great measures to secure this precious resource

LONG ANSWER It is well known that the British Crown can lay claim to all unmarked mute swans swimming in open waters, but George I once declared he was taking ownership of the leftovers of a different bird: pigeon poo. The reason was that the droppings could be collected as a vital ingredient in the manufacture of gunpowder in the 18th century, as well as, of course, fertiliser. Saltpetre was extracted and mixed with sulphur and charcoal to give it a bang. So important was this natural resource that George even put guards at areas where pigeons regularly perched in order to protect these 'poo factories'.

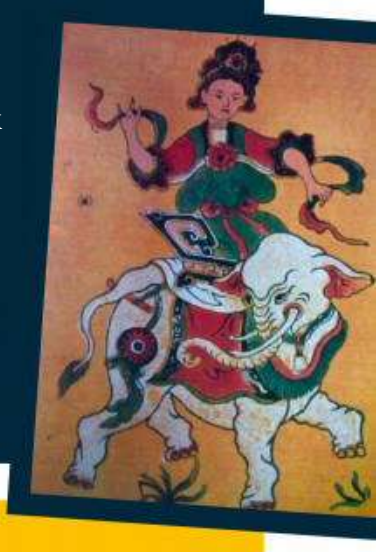
Who was the 'Vietnamese Joan of Arc'?

SHORT ANSWER Westerners may refer to her as such, but Ba Trieu pre-dated Joan of Arc by over 1,100 years

LONG ANSWER Starting in the second century BC, Vietnam was under the rule of the Chinese dynasties for long periods, known as eras of northern domination, until the 10th century. One of the most legendary figures who rebelled against this occupation was Trieu Thi Trinh, also known as Ba Trieu.

Often compared by westerners to Joan of Arc, the third-century warrior famously said: "I will not resign myself to the lot of women who bow their heads and become concubines. I wish to ride the tempest, tame the waves, kill the sharks, I have no desire to take abuse." The stories claim she was nine feet tall and rode into battle on an elephant while wearing golden robes and swinging a sword in each hand.

It was said that Trieu Thi Trinh led a thousand rebels and fought more than 30 battles against the Chinese before eventually being defeated. Still in her early twenties, she took her own life by throwing herself into a river.



PURE HEROINE
Trieu Thi Trinh is still a widely revered figure in Vietnam

SEND US YOUR QUESTIONS

facebook.com/HistoryExtra
twitter.com/HistoryExtra
@HistoryExtra

MORE Q&A ONLINE

Visit ***historyextra.com*** for more astounding history mysteries.

BBC HISTORY REVEALED

READER RESEARCH

What does history mean to you?

Take part in our research at: bit.ly/history2022

Dear reader,

We're inviting you to contribute to our research exploring your relationship with *BBC History Revealed* and your reasons for reading. We want to better understand **what makes you tick** when it comes to your interest in history. Is it a **lifelong passion** or simply a subject you dip in and out of? Do you find yourself curious about the accuracy of the **latest historical dramas**, or are you looking for in-depth information about your **favourite historical figures** and events? Your input will help us continue to **develop and evolve**, so we'd love to hear from you.

To thank you for taking part, UK residents who complete the survey will have the option of entering a prize draw for a chance to win **one of two £100 John Lewis e-gift cards*.**

We look forward to hearing from you

GETTY IMAGES/DREAMSTIME/FABLE

* T&Cs apply – you can find them on the questionnaire introduction page. The questionnaire will be available to complete online until 11.59pm on Monday 18 April 2022

ONE TO WATCH

Jonathan Bailey, Simone Ashley, Luke Thompson and Rupert Young (*above, left to right*) all feature in *Bridgerton*'s season two cast, with Bailey and Ashley's characters at the heart of the story (*right*)

Marriage mart machinations

Bridgerton / Netflix, season two streaming from Friday 25 March

It says much about how *Bridgerton* has reengineered the costume drama that it's both reassuring *and* radical. Reassuring because, even more than *Downton Abbey*, it's a slice of pure escapism, a view of the Regency era so frothy as it is beguiling. Radical because, in eschewing period drama conventions, notably in its use of black and Asian actors in lead roles, it reaches out to new audiences.

And connects with these audiences when you consider that some 82 million households worldwide have so far streamed *Bridgerton*, which debuted on Christmas Day in 2020.

For those who haven't yet seen the show, it's based on Julia Quinn's bestselling novels and plays out in the world of high society, *the ton*, a world that's fiercely competitive and where **making a good match is crucial.** Created by Chris Van Dusen, the series is made by Shondaland, the production company founded by writer and showrunner Shonda Rhimes (*Grey's Anatomy*, *Scandal*).

The first series focused on the will they/won't they romance between Daphne Bridgerton (Phoebe Dynevor) and Simon Basset, the Duke of Hastings (Regé Jean Page, not returning for the new series), and one of eight quicksilver siblings in the family for which the show is named.

Second time around, another Bridgerton is at the centre of events, Lord Anthony Bridgerton (Jonathan Bailey), who has decided it's time he married, a decision driven by a sense of duty rather than any notion of finding love. When Kate Sharma (Simone Ashley) and her younger sister Edwina (Charithra Chandran) arrive in London from India, Bridgerton decides to court Edwina. But matters soon become rather more complicated than Bridgerton anticipates.

As ever, much of the fun will reside in the way *Bridgerton*, for all its buttoned up characters put up a facade of control, give in to their passions. On which subject, expect bedroom scenes.

LIAM DANIEL/NETFLIX © 2022 X2

The history of Birmingham's criminal underworld, so vividly explored in hit drama *Peaky Blinders*, is the subject of a new BBC Two documentary

MAIN: **Christopher Eccleston, Gina McKee, Mark Strong and Daniel Craig (*left to right*), each earned critical acclaim for their performances in the original TV outing of *Our Friends in the North***

BELOW RIGHT: **The groundbreaking drama, first broadcast in 1996, also addressed the rise of New Labour under Tony Blair**

THE ORIGINAL "PEAKY BLINDERS"
The dank, slum streets are ruled by gangs made up of hundreds of youths armed with knives, razor blades and hammers.Murders are rife. Robberies, thefts and riots are a daily occurrence at the hands of young gang members who hold the entire city in a fearful, bloody grip. Police do their best to control the daily nightmare but are vastly outnumbered. Welcome to Birmingham.
Stephen McHickie

Gangster lore

The Real Peaky Blinders / BBC Two, March

As the central character of Steven Knight's *Peaky Blinders*, Tommy Shelby is a clever trickster, the gangster as Br'er Rabbit cocking a snoop at authority. Not that Tommy is averse to violence when he deems it necessary, but the real-life Peaky Blinders were, by and large, rather more likely to use their fists first and think through situations later.

We know this because the stories of British gangsters, in Birmingham and beyond, have been extensively researched down the years, notably by Brum history specialist Professor Carl Chinn. He's the expert whose work underpins this two-part series charting the story of Birmingham's gangsters back to the 1860s, a time of sectarian violence. Closer to our own era, the second show charts how mobsters fought pitch battles for control of Britain's racecourses.

How we got to now

Our Friends in the North / BBC Radio 4, Thursday 17 March

It's 25 years since BBC Two first screened Peter Flannery's *Our Friends in the North*. Starring Daniel Craig in his breakthrough role, along with Christopher Eccleston, Gina McKee and Mark Strong, it charted life in Britain, as seen through the eyes of four friends from Newcastle, between the years of 1964 and 1995.

As the series made clear, these were years of momentous change in Britain. This was reflected in the arc of the drama, which mixed the personal and the political; and encompassed corruption in the 1960s, the rise and fall of Soho porn barons in the 1970s, the lives of those who got rich in the 1980s, and the ascent of New Labour in the 1990s.

Considering *Our Friends in the North* was named by the British Film Institute as one of the 100 greatest British TV shows of the 20th century, it's difficult to hear the news that it's now been adapted for radio without at least some trepidation. Why mess with something so close to perfection?

Reassuringly, Flannery himself has reworked the series for BBC Radio 4, and it's not the first time he's revisited material. *Our Friends* started life as a play in 1982, written when Flannery was writer in residence for the Royal Shakespeare Company, and

wanted to create something with the epic qualities of the Bard's history plays. At that time, the story ended with the 1979 general election.

This time around, the story goes forward in time further still, with a new episode set in Newcastle in 2020 written by the dramatist Adam Usden.

A new Sky History series sees Professor Alice Roberts visit the long-abandoned city of Shivta, located in Israel's Negev Desert

GETTY IMAGES X3, ALAMY X2, CARNIVAL FILM & TELEVISION LIMITED X2

Disputed succession

The Last Kingdom / Netflix, streaming now

The new season of the Netflix epic features Ruby Hartley and Micki Stoltt (*inset, left to right*), plus plenty of blood-soaked battles (*main*)

Born a Saxon but raised by Danes, Uhtred of Bebbanburg (Alexander Dreymon) is a man caught between two worlds. A warrior who routinely infuriates those he serves, he's also a man who again and again finds himself at the heart of events in an England that, under the leadership of King Alfred and his family, is in the process of becoming a single nation rather than a collection of competing statelets.

As *The Last Kingdom*, based on the *Saxon Stories* novels of Bernard Cornwell, reaches its fifth and final series, we return to find Alfred's son, King Edward (Timothy Innes), determined to unite England's Saxon kingdoms. But not everyone shares Edward's vision of the future. Opposition to the monarch stems not from Viking incursions, but from within the Saxon aristocracy. Treacherous Lord Æthelhelm (Adrian Schiller) wants his grandson Ælfweard (Ewan Horrocks), Edward's son, to rule. This makes the position of Edward's other son, the illegitimate Æthelstan (Harry Gilby) perilous. Bad news for Uhtred, who is charged with protecting the lad.

As ever, and especially since the show moved from BBC Two to Netflix, we can anticipate plenty of battles and plenty of gore, somehow without ever seeming too gratuitous. And this isn't quite the conclusion of matters: last year, Alexander Dreymon revealed that Uhtred will return in a one-off movie for Netflix, *Seven Kings Must Die*, a feature that he said will be "an epic end to a wonderful journey".

World-changing events

Curse of the Ancients with Alice Roberts / Sky History, Monday 14 March

Reaching back as far as 6200 BC, when rising sea levels forced Neolithic people to migrate, *Curse of the Ancients* finds Professor Alice Roberts exploring evidence of cataclysmic events in the past.

"This series shows how cutting edge science can help us to uncover the truth about historical events," said Roberts when the show was first announced late last year. "Historical research is now a truly multidisciplinary exercise. We find out what happened as our ancestors faced plague, famine and conflict, and how these calamitous events shaped the course of history, echoing down the centuries to today."

In each episode, Roberts aims to take viewers on a voyage of discovery as we're shown such sites as a lost Roman palace in Serbia, the abandoned city of Shivta in Israel, and Mount Bernorio, a vast Iron Age hill fort located in northern Spain.

As for the specific stories she explores, they encompass a devastating tsunami, a volcanic eruption, the world's deadliest pandemic, and one of the earliest and bloodiest battles in European history.

Kavita Puri looks at recent stories of British south Asians in the fifth series of *Three Pounds in My Pocket*

Untold stories

Three Pounds in My Pocket / BBC Radio 4, Friday 8 April

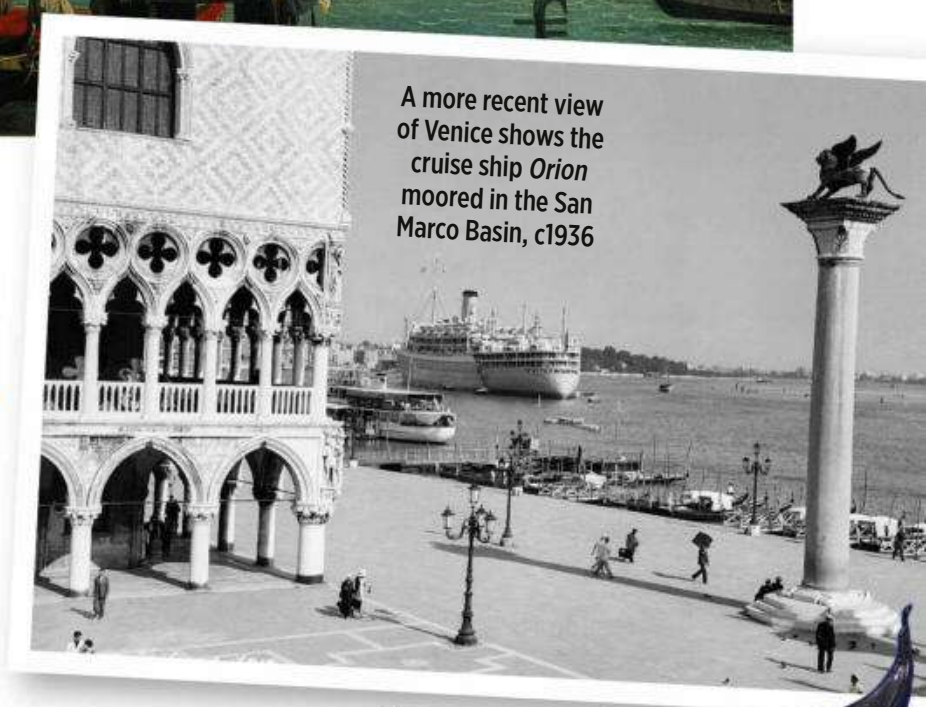
Taking its title from those who left India for Britain in the 1950s but were allowed to take no more than £3 in cash by the Indian authorities, Kavita Puri's series has built into a fascinating oral history charting the lives of British south Asians.

In the fifth series, she looks at events between 2002 and 2007. The bitter Gate Gourmet dispute (*pictured above*), which centred on working-class women, including many born in the Indian Punjab, losing their jobs and being replaced by agency staff, is among the stories featured.

EVENTS & EXHIBITIONS

WHAT TO SEE AND WHERE TO VISIT IN THE WIDER WORLD OF HISTORY

A Regatta on the Grand Canal is just one of the iconic Canaletto paintings from Woburn Abbey's art collection now set to go on display at the National Maritime Museum



A more recent view of Venice shows the cruise ship *Orion* moored in the San Marco Basin, c1936

An early 20th-century wooden model of a gondola – an iconic mode of transport in the city

EXHIBITION

Canaletto's Venice Revisited

PAID ENTRY National Maritime Museum, London, opens on 1 April, *rmg.co.uk*

A world famous collection of 24 paintings, each depicting views of 18th century Venice, will be going on display together in London for the first time. Painted by the celebrated Italian artist Giovanni Antonio Canal (1697 1768), commonly known as Canaletto, the 'Venetian views' are normally housed at Woburn Abbey, but will now be going on loan to the National Maritime Museum thanks to an agreement with the Duke of Bedford.

As well as offering the opportunity to see the artworks up close, the exhibition will delve into Canaletto's life and career, including his early work as a theatrical scene painter alongside his father. Importantly, visitors will also be able to discover more about the history of the paintings themselves, and how they were originally commissioned by John Russell, 4th Duke of Bedford, after completing his 'Grand Tour' an educational rite of passage in which members of the nobility travelled across Europe. This aspect of the paintings' history will be further illustrated with items relating to the origins of Venice's tourism industry, and 22 smaller views of landmarks such as the Grand Canal and the Piazza San Marco.

Another angle to the exhibition will look at how Venice's continuing appeal to outside visitors, combined with rapidly rising sea levels, is threatening the future of the city today a juxtaposition with Canaletto's scenes that is sure to provoke plenty of discussion.

THE WOBURN ABBEY COLLECTION, NATIONAL MARITIME MUSEUM LONDON X2, LEEDS MUSEUMS AND GALLERIES/NORMAN TAYLOR X2, THE HELICOPTER MUSEUM, WEST SUFFOLK HERITAGE SERVICE X2, ROYAL COLLECTION TRUST / HER MAJESTY QUEEN ELIZABETH II 2022

An 1890s advert for a beetle trap and a stool made from the foot of a Sri Lankan elephant will both be on show at the Abbey House Museum

EXHIBITION

Curious Creatures: Victorian Attitudes to Animals

PAID ENTRY Abbey House Museum, Leeds, until 31 December, *museumsandgalleries.leeds.gov.uk*

The Victorians certainly had a complicated relationship with animals on the one hand they could be a valuable source of companionship, while on the other they could be exploited as a form of entertainment.

This new exhibition in Leeds explores the ways in which our 19th century forebears interacted with creatures great and small, and how this has gone on to affect our relationship with animals in the present day. Items on display include examples of taxidermy, including a stuffed Himalayan black bear cub, as well as numerous animal derived products, such as a tiger skin rug.

With tales of cruelty featured throughout, visitors are warned that they may find some aspects of the exhibition distressing.

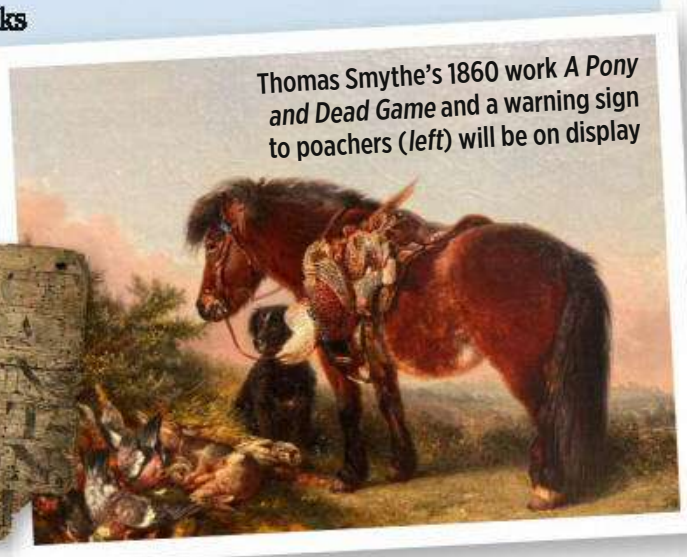
EXHIBITION

By Night: Perspectives of Poaching

PAID ENTRY Moyse's Hall Museum, Bury St Edmunds, until 1 May, *moyseshall.org*

Visitors can explore some of the darker and more unusual items in the West Suffolk Heritage Service collections at a new exhibition in Bury St Edmunds. The display, housed in the historic Moyse's Hall Museum, looks at the activities of poachers between the 18th and 20th centuries, and the variety of tools, weapons and traps used in their illicit practices.

While the exhibition has a predominantly local focus, it also considers the wider history of poaching – illustrated through examples from art and literature – and looks at why some criminals have been regarded as romantic outlaws in the same vein as Robin Hood.



Thomas Smythe's 1860 work *A Pony and Dead Game* and a warning sign to poachers (*left*) will be on display

FESTIVAL

World at War Living History Weekend

PAID ENTRY The Helicopter Museum, Weston-super-Mare, 2–3 April, *helicoptermuseum.co.uk*

Weston super Mare's Helicopter Museum will be hosting the 10th edition of its annual World at War Weekend later this spring. Delayed due to the Covid 19 pandemic, the two day event is set to feature a wide variety of talks and vehicle displays, as well as a 'living history encampment' built around the museum's World War II airfield control tower and pilots' block.

On the Saturday afternoon, attendees will also be able to attend a remembrance service and veterans' parade, while musical entertainment will be provided throughout the weekend, courtesy of the Vintage Wartime Singers. Plus, guests will also be able to explore the museum itself, including the new visitor services building, which was completed in 2020.

EXHIBITION

Japan: Courts and Culture

PAID ENTRY The Queen's Gallery, Buckingham Palace, opens on 8 April, *rct.uk*

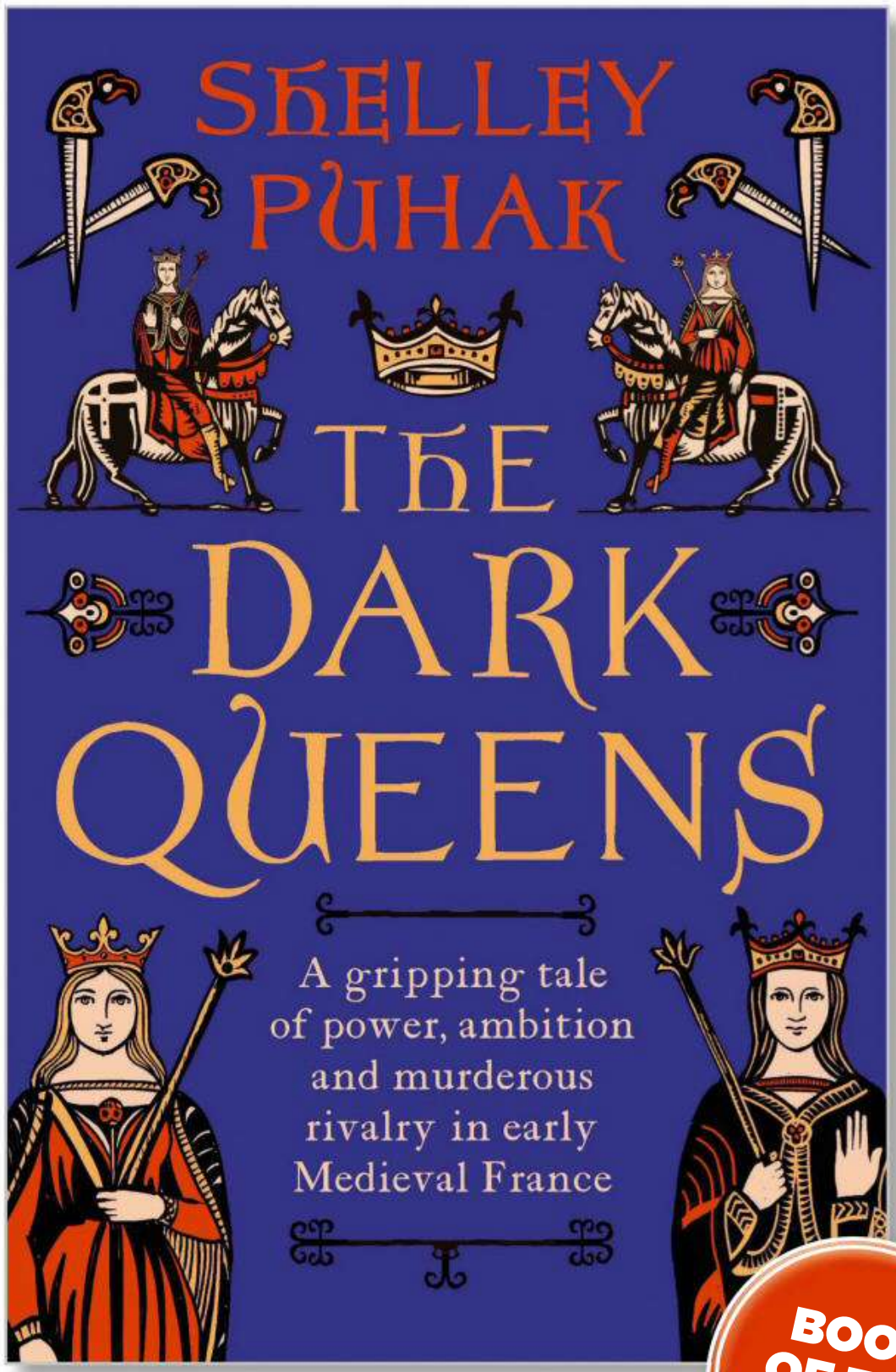
Highlights from the Royal Collection's vast treasure trove of Japanese art will be the focus of a new exhibition opening at Buckingham Palace this spring. Exploring cultural and diplomatic exchanges between Britain and Japan over the past 350 years, the display will feature woodcut prints, embroidered screens and porcelain, as well as samurai armour.

More recent items will include a cosmetics box by the lacquer artist Shirayama Shōsai, sent to Queen Elizabeth II as a coronation present.

Samurai armour gifted to Prince Alfred, Duke of Edinburgh, in 1869

BOOKS & PODCASTS

THIS MONTH'S BEST HISTORICAL READS AND LISTENS



BOOK OF THE MONTH

The Dark Queens: A Gripping Tale of Power, Ambition and Murderous Rivalry in Early Medieval France

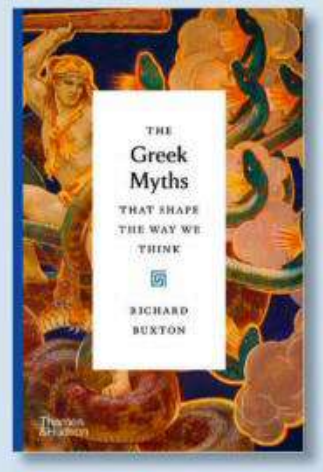
By Shelley Puhak
Apollo, £25, hardback, 336 pages

Does the phrase 'the Merovingian dynasty' leave you cold? Never fear: as this gripping, accessible history makes clear, sixth century France was as riven by rivalry, ambition and vengeance as any medieval TV epic. Centre stage are two queens Brunhild and her sister in law, Fredegund who defied the constraints usually placed on women to reign, and compete, for decades. Complete with maps, illustrations and a cast of characters, this is a vibrant exploration of these complex individuals, their world, and their legacy.

The Greek Myths That Shape the Way We Think

By Richard Buxton
Thames and Hudson, £20, hardback, 304 pages

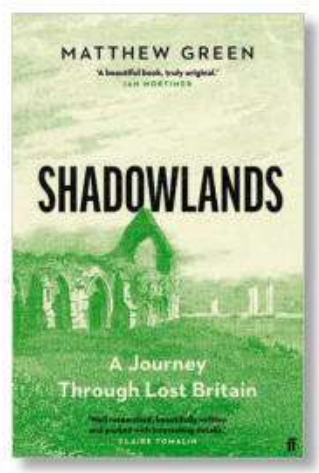
Slaying the monstrous Medusa, gifting humanity fire (and being punished for his troubles), opening a vessel containing all the world's ills: the epic tales of Perseus, Prometheus and Pandora still linger in our imaginations, millennia after they were first told. This lively book explores the lasting legacy of these Greek myths and many more, and considers what their constant re-adaptations for new audiences tells us about shifting cultural forces and fears across the centuries.

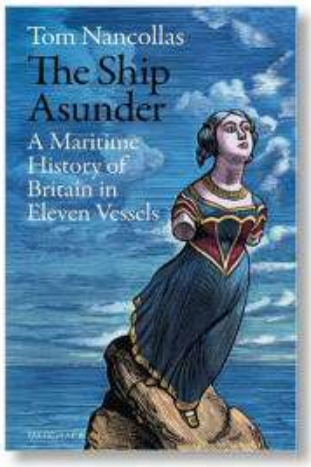


Shadowlands: A Journey Through Lost Britain

By Matthew Green
Faber & Faber, £20, hardback, 368 pages

If you've ever been captivated by the enigma of abandoned towns and villages, whose residents left in mysterious circumstances, then this book is most definitely for you. It roams the deserted streets of such settlements around the UK, including Dunwich in Suffolk, slowly erased by the encroaching sea, and the Yorkshire village of Wharram Percy, whose medieval residents proved no match for the lucrative draw of sheep farming. These are poignant stories, evocatively told, that bring vanished worlds vividly to life.





The Ship Asunder: A Maritime History of Britain in Eleven Vessels

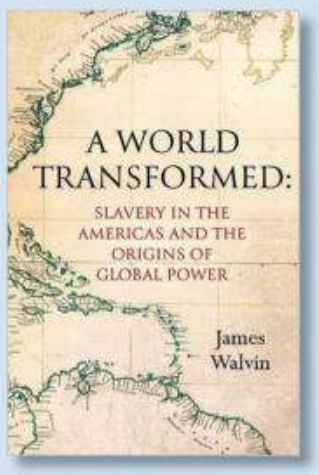
By Tom Nancollas
Particular Books, £20, hardback, 336 pages

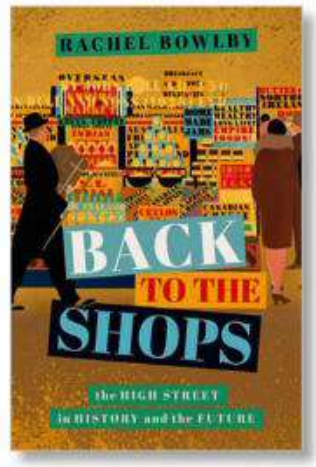
This look at Britain's seafaring history embarks on a metaphorical and literal journey to create a hypothetical ship, its constituent parts taken from representative vessels across the centuries: a fishing boat's hull, an ocean liner's propeller, a Victorian steamship's mast. That sounds like a lot, conceptually speaking, but Tom Nancollas' light touch and lyrical prose ensure this is never weighty and never dull. Along the way, he also salvages some of the overlooked characters and stories from the nation's rich maritime past.

A World Transformed: Slavery in the Americas and the Origins of Global Power

By James Walvin
Robinson, £25, hardback, 400 pages

Such was the enormous, barbaric extent of the international slave trade across almost four centuries that it's only by taking a step back that we can understand its full scope. That's the central argument of this eye opening history from one of the subject's leading experts, which traces slavery's interlocking networks and tells the stories of some of the people caught in their grasp. It also, soberingly, reveals the extent to which those networks have shaped the world we live in today.





Back to the Shops: The High Street in History and the Future

By Rachel Bowlby
Oxford University Press, £14.99, hardback, 288 pages

Some might argue that, given the relentless series of headlines about store closures, the final words of this book's title are a tad optimistic. Yet, by looking to the historical role of a vast array of shops butchers, bakers, furniture makers across two centuries, this book makes a spirited argument for their central, and continued, place in society. It's also packed with stories, case studies and diverting detours, including a consideration of the honourable tradition of hairdressers' with punning names.

PODCAST WHAT TO LISTEN TO...

Each month we bring you three of our favourite podcast offerings from the BBC and HistoryExtra

The Coming Storm: episode one

bbc.in/3gRbN1t

History fans fascinated by the ways in which the recent past emerges unexpectedly in the present will enjoy this look at the longer roots of today's political unrest in the US. When protesters stormed the Capitol in Washington DC in early 2021, many felt galvanised by then president Donald Trump but the seeds had been planted much earlier.

Extinct animals of medieval Britain

bit.ly/AnimalsPod106

Embark on a historical safari through medieval Britain in this interview with scholar Lee Raye, recorded in February 2022. While some of the featured beasts, such as boars and wolves, may be familiar from dramatic retellings of the period, others are likely to prove rather more unexpected: beavers, big cats, and even whales.

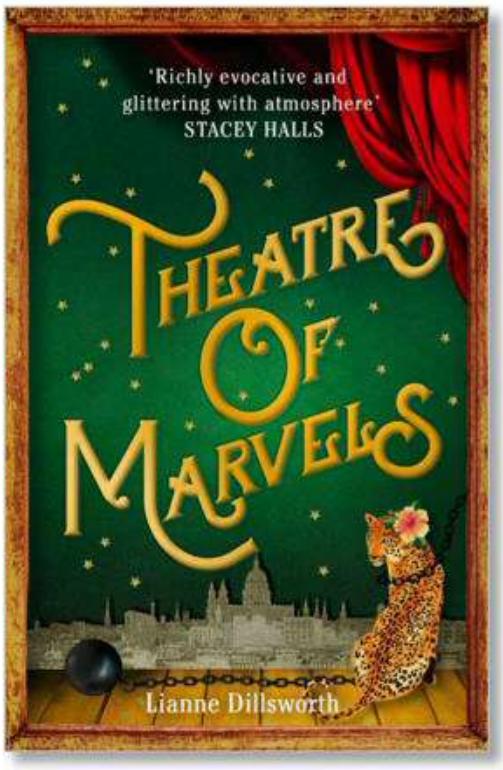
In Our Time: Romeo and Juliet

bbc.in/3GWxOXl

William Shakespeare's *Romeo and Juliet* is one of the playwright's most famous creations but why has it remained so powerful, and so influential? This episode of *In Our Time* sees Melvyn Bragg, and his three expert guests, set the play into its wider historical context, and explore why it marks a break from Shakespeare's previous works.

GETTY IMAGES X2

HISTORICAL FICTION...



Theatre of Marvels

By Lianne Dillsworth
Hutchinson Heinemann, £14.99, hardback, 432 pages

Zillah, a poor London orphan from the slums of St Giles, dreams of going up in the world and leaving her troubles behind her. Becoming an actress at Crillick's Variety Theatre seems to be her only ticket out, even if as a young black woman in Victorian England audiences pay merely to gawp and gaze at her. However, when a new stage act mysteriously disappears, Zillah descends into the city's dark underbelly to find out the truth. Torn between two powerful admirers and caught up with notorious criminals from her past, can she survive?

Excerpt

The novel opens with Zillah, a black actress in Victorian London, looking back over her life

Go to the theatre much? No, nor me. At least not before I became an actress. I know what you're thinking. Actress, eh? But you can keep your dirty-minded thoughts to yourself. I trod the boards and no more. Doesn't mean I don't have a story or two to tell, mind. Would you be kind enough to indulge me if I talked about the old days? Hard as it was back then, I can't say that if I had my time again I'd change it.

That feeling you get before the show starts. Whether you've been up Drury Lane once, twice or ten times, I reckon you'll know it. It comes up on you as the lights go down. The fizzing in your belly conjured by cheap gin and jellied eels at a farthing a pot. Keep your eyes hard fixed on the curtain in front of you. Those red velvet folds, with their heavy gold trim. You're so eager at the thought of the performance to come, you tell yourself you saw it move. But if you really want first peek it's best to look to the left of the stage. Time it right and you might just see the actors looking out at you.

Q&A
Lianne Dillsworth

Lianne Dillsworth gained master's degrees in Victorian studies and creative writing before winning a place on the London Library Emerging Writers Programme in 2019. *Theatre of Marvels* is her debut novel.

Where did the inspiration for *Theatre of Marvels* originally come from?
I researched 19th-century popular culture while completing my MA in Victorian studies. It was a time when so-called freak shows were at the height of their popularity and audiences would pay money to gawp at people who were different. Some people were exhibited because they were considered 'exotic', like Sarah Baartman (a southern African woman disparagingly known as the 'Hottentot Venus'), or because they had disfigurements, such as 'Elephant Man' Joseph Merrick.

I wanted to imagine things from the perspective of the performers – what they felt and what led them to become caught up in the spectacle. *Theatre of Marvels* is a mash-up of the things that interest me, that I've studied, and that I wanted to respond to creatively and make sense of.

How did you go about bringing Victorian London to life in such detail?
London has such an amazing sense of history. When you walk along Fleet Street or through Trafalgar Square, the architecture and alleyways of the past are still with us. It really doesn't feel like too long ago that the streets would have been filled with horses and carriages rather than cars.

As a young black woman, my heroine – Zillah – would have been vulnerable, so I reflected on how her circumstances would have impacted how she saw the world.

What do we know about black Britons during this period of history?
There's been some amazing work in this space. Both David Olusoga's book *Black and British: A Forgotten History* and his TV series *A House Through Time* have illuminated stories that would have otherwise remained overlooked. Another great resource is the map 'Black Londoners 1800–1900', created by Dr Caroline Bressey at UCL (*bit.ly/BlackLondoners*).

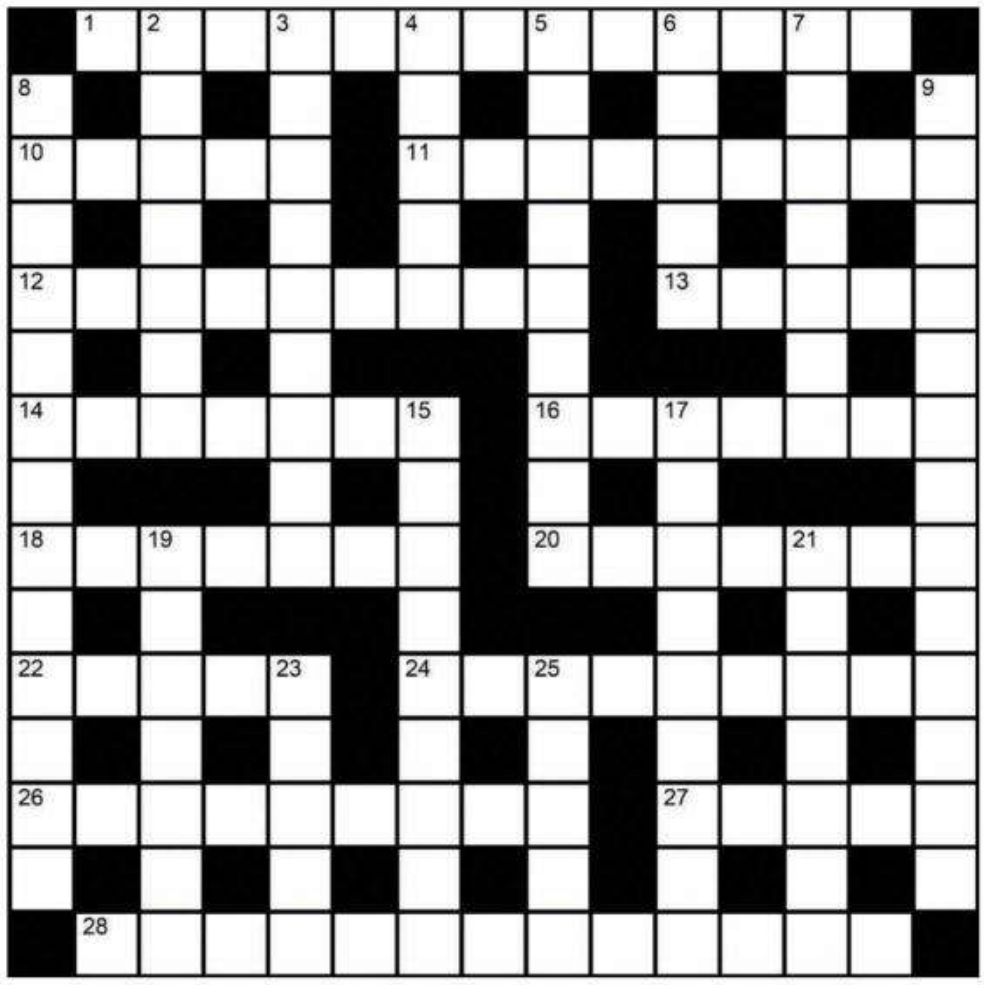
One challenge in understanding the black presence in 19th-century England is that many archival resources do not mention people's ethnicity or skin colour. This means that identification often comes through work with other sources, such as newspapers. This skews the kinds of people we come to know about – we only tend to hear about those who became celebrities or gained notoriety. I think there is an important role for writers to play where the historical record is lacking.

CROSSWORD

TEST YOURSELF WITH OUR HISTORICAL PUZZLE EVERY ISSUE

CROSSWORD No. 106

Test your history knowledge to solve our prize puzzle – and you could win a fantastic new book



Set by Richard Smyth

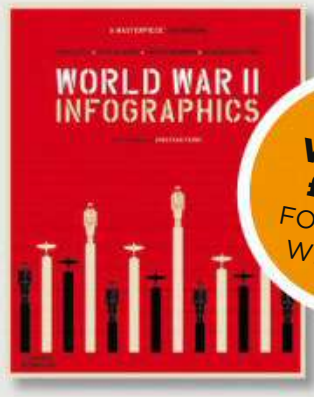
ACROSS

1 1854 novel by Elizabeth Gaskell (5,3,5)
10 Leonard ___ (1934–2016), Canadian singer-songwriter (5)
11 *The* ___ *Crichton*, 1902 play by JM Barrie (9)
12 ___ War, civil conflict in southern Africa from 1964 to 1979 (9)
13 Filmmaker B DeMille or magnate and imperialist Rhodes, perhaps (5)
14 Major city of ancient Greece (7)
16 *Don* ___, classic novel by Miguel de Cervantes (7)
18 Galley with three rows of oars (7)
20 *The Importance of Being* ___, 1895 play by Oscar Wilde (7)
22 Collection of archaeological treasures (5)
24 Ethel ___ (1915–53), US citizen executed, with her husband Julius, for spying (9)
26 A monarch's period of rule (6,3)
27 Republic founded in 1804 following a revolt by enslaved people (5)
28 ___ J ___ (1889–1975), prolific historian and philosopher of history (6,7)

DOWN

2 Wisconsin city, named after a chief of the Menominee (7)
3 US state, admitted to the Union in 1796 (9)
4 Name of a celebrated family of Cremonese violin-makers (5)
5 1963 song by Sœur Sourire, 'The Singing Nun' (9)
6 Courtier in Hamlet (5)
7 ___ Lords, merchants in 18th-century Glasgow (7)
8 Heroine of Margaret Mitchell's 1936 novel *Gone with the Wind* (8,5)
9 1939 song made famous by Vera Lynn (4,4,5)
15 Sharpened end of a pole weapon (9)
17 Former Test cricketer and prime minister of Pakistan since 2018 (b1952) (5,4)
19 *Look Back* ___, 1956 play by John Osborne (2,5)
21 1904 short story by James Joyce (7)
23 Notorious lawmaker of ancient Greece (5)
25 Tall, peaked military cap, often with a plume (5)

CHANCE TO WIN



BOOK WORTH £19.99 FOR THREE WINNERS

World War II: Infographics
by Jean Lopez, Nicolas Aubin, Vincent Bernard and Nicolas Guillerat

HOW TO ENTER

Post entries to **BBC History Revealed, April 2022 Crossword, PO Box 501, Leicester, LE94 0AA** or email them to **april2022@historyrevealedcomps.co.uk** by noon on **1 May 2022**.

By entering, participants agree to be bound by the terms and conditions shown in the box below. Immediate Media Co Ltd, publishers of *BBC History Revealed*, would love to keep you informed by post or telephone of special offers and promotions from the Immediate Media Co Group. Please write 'Do Not Contact IMC' if you prefer not to receive such information by post or phone. If you would like to receive this information by email, please write your email address on the entry. You may unsubscribe from receiving these messages at any time. For more about the Immediate Privacy Policy, see the box below.
Branded BBC titles are licensed from or published jointly with BBC Studios (the commercial arm of the BBC). Please tick here ☐ if you'd like to receive regular newsletters, special offers and promotions from BBC Studios by email. Your information will be handled in accordance with the BBC Studios privacy policy: *bbcstudios.com/privacy*

SOLUTION Nº 104

CROSSWORD COMPETITION TERMS & CONDITIONS

The competition is open to all UK residents (inc. Channel Islands), aged 18 or over, except Immediate Media Co London Ltd employees or contractors, and anyone connected with the competition or their direct family members. By entering, participants agree to be bound by these terms and conditions and that their name and county may be released if they win. Only one entry per person.

The closing date and time is as shown under **How to Enter**, above. Entries received after that will not be considered. Entries cannot be returned. Entrants must supply full name, address and daytime phone number. Immediate Media Company (publishers of ***BBC History Revealed***) will only ever use personal details for the purposes of administering this competition, and will not publish them or provide them to anyone without permission. Read more about the Immediate Privacy Policy at www.immediatemedia.co.uk/privacy-policy. The winning entrants will be the first correct entries drawn at random after the closing time. The prize and number of winners will be as shown on the Crossword page. There is no cash alternative and the prize will not be transferable. Immediate Media Company London Limited's decision is final and no correspondence relating to the competition will be entered into. The winners will be notified by post within 28 days of the close of the competition. The name and county of residence of the winners will be published in the magazine within two months of the closing date. If the winner is unable to be contacted within one month of the closing date, Immediate Media Company London Limited reserves the right to offer the prize to a runner-up.
Immediate Media Company London Limited reserves the right to amend these terms and conditions or to cancel, alter or amend the promotion at any stage, if deemed necessary in its opinion, or if circumstances arise outside of its control. The promotion is subject to the laws of England. Promoter: Immediate Media Company London Limited

LETTERS

Reader Stanfield Hill was inspired to share his views on Jan van Eyck's famous *Arnolfini Portrait*, which was discussed in our Christmas 2021 issue

A FRUITY SUBJECT

I so enjoy *BBC History Revealed*, especially the Christmas 2021 issue. What a wonderful plethora of fascinating articles.

I was intrigued by the 'What Great Paintings Say' feature on the *Arnolfini Portrait* and have been inspired to contribute a couple of comments. Firstly, the Brussels Griffon, which is almost touching the hem of the lady's dress, has been described by enthusiasts as a 'velcro dog' for its preference for one person (or couple, at most). It is also described as being especially alert to visitors, as seen in the mirror reflection.

Secondly, I can't find any reference to oranges being associated with original sin; it is apples that are usually interpreted, or rather misinterpreted, as the fruit mentioned in the Book of Genesis. On the contrary, most references seem to equate oranges as a sign of luxury, wealth, or domestic happiness. Interestingly (though irrelevantly), oranges are most associated these days with the *Godfather* movie trilogy as a symbol of impending violent death. Thank you so much again for a great read.

Stanfield Hill, by email

Charlotte Wytema, Simon Sainsbury curatorial fellow at the National Gallery replies:

The famous art historian Erwin Panofsky discussed Jan van Eyck's *Arnolfini Portrait* in his 1953 book *Early Netherlandish Painting: Its Origins and Character* (p203). After writing that all objects depicted in the room "bear a symbolic significance", he interpreted the oranges on the table and windowsill as representing "the state of innocence before the Fall of Man" – an interpretation that has long been disputed. Although Panofsky does not explain how he came to this interpretation, it is possible that close examination of the figure of Eve in Van Eyck's world-famous *Ghent Altarpiece* gave him this idea: she is painted while holding a gnarly citron-like fruit in her right hand.

Today it is generally said that Adam and Eve committed the original sin that led to the fall of man by eating an apple, but in the 15th century there was no consensus on the type of fruit that grew from the Tree of the Knowledge of Good and Evil as described in the Book of Genesis. This was due to the ambivalent meaning of the Latin word *malus* in the Vulgate Bible: it could either be translated as "evil", "apple", or "any tree-fruit fleshy on the outside and having a kernel within". As a result, the forbidden fruit was not only depicted as an apple in late medieval and early Renaissance works of art, but also as a fig, pear, quince, or – as in Van Eyck's aforementioned *Ghent Altarpiece* – a citrus fruit.

Crucially, however, the oranges in the *Arnolfini Portrait* are not shown in relation to Adam and Eve but are instead presented within a domestic setting. Rather than symbolising original sin, as Panofsky proposed, it is more likely that they functioned as a status symbol: in the 15th century oranges were an exotic and hugely expensive delicacy. By including the citrus fruit in his double portrait, Van Eyck thus emphasised the Arnolfinis' great wealth.

STILL EXPLOITED?

I have always appreciated the impact of the Industrial Revolution, especially during the mid 19th century in England, as it upended the contemporary foundation of the economy and helped reconstruct social systems and culture around the world. However, upon reading the Essential Guide in your February 2022 issue (*pictured below*), I cannot help but think of how many workers are still at the mercy of ruthless employers in this aeronautical, internet age.

While the rights and benefits of many people have been recognised and improved thanks to the efforts of social reformers such as Lord Ashley (1801 85), there are still callous employers across the globe who are happy to exploit people's labour with little benefit in return, and for the selfless pursuit of business profits.

Workers may be born free by the Bill of Rights, but they are at the whims and caprice of their employers just like ancient slave owners, who would decide the livelihood of those who were under their mastership.

Stephanie Suh, California

TEAM CATHERINE OR TEAM ANNE?
CHINA'S TERRACOTTA ARMY
HISTORY REVEALED
BRITAIN UNDER ATTACK
FIGHTING THE FRENCH AT FISHGUARD
YOUR ESSENTIAL GUIDE TO
THE INDUSTRIAL REVOLUTION
The age of innovation that gave birth to the modern world
WHAT IF... THE FRENCH REVOLUTION HAD FAILED?
PLUS Q&A: Did gangsters hide guns in violin cases? Who invented canned food?
EVERYTHING YOU WANTED TO KNOW ABOUT THE INDUSTRIAL REVOLUTION
Professor Emma Griffin answers key questions about a period of immense social and economic change in Britain

GETTY IMAGES

NEXT ISSUE

··· ON SALE 14 APRIL ···

THE AMERICAN REVOLUTION

Explore the dramatic story of American independence, and the men and women who made it happen

PLUS... AN A–Z OF QUEEN ELIZABETH II MAJOR HERBERT ARMSTRONG: THE POISONOUS SOLICITOR **IN A NUTSHELL: THE EVIL MAY DAY RIOTS** SPOTLIGHT ON ROME'S WOULD-BE EMPRESS FULVIA **OSCAR WILDE IN PRISON** AND MUCH MORE...

CROSSWORD WINNERS

The three lucky winners of the crossword from issue 103 are:

M Bruce, Dundee
O Cox, London
K Willing, King's Lynn

Congratulations! You've each won a free copy of *A House Through Time* by David Olusoga and Melanie Backe-Hansen.

We will post your prizes out as soon as possible.

CONTACT US

facebook.com/HistoryExtra twitter.com/HistoryExtra @HistoryExtra

EMAIL US: haveyoursay@historyrevealed.com
OR POST: Have Your Say, BBC History Revealed, Immediate Media, Eagle House, Colston Avenue, Bristol, BS1 4ST

SUBSCRIPTION ENQUIRIES:

PHONE: 03330 162 116
EMAIL VIA: *www.buysubscriptions.com/contactus*
OR POST: BBC History Revealed, PO Box 3320, 3 Queensbridge, Northampton, NN4 7BF
EDITORIAL ENQUIRIES: 0117 927 9009

OVERSEAS: In the US/Canada you can contact us at:
Immediate Media, PO Box 401, Williamsport, PA 17703, USA
PHONE: Toll-free 888-941-5623
EMAIL VIA: immediatemedia@buysubscriptions.com

BBC HISTORY REVEALED

ISSUE 106 – APRIL 2022

BBC History Revealed is published by Immediate Media Company London Limited under licence from BBC Studios who help fund new BBC programmes

EDITORIAL
Editor Charlotte Hodgman
charlotte.hodgman@immediate.co.uk
Production Editor Jon Bauckham
Staff Writer Emma Slattery Williams
Content Strategist Emma Mason
Digital Editor Elinor Evans
elinor.evans@immediate.co.uk
Digital Section Editors Rachel Dinning and Kev Lochun

ART
Art Editor Sheu-Kuei Ho
Picture Editor Rosie McPherson

CONTRIBUTORS & EXPERTS
Marc David Baer, Rob Blackmore, Ellie Cawthorne, Owen Davies, Rhiannon Davies, Andrew Deane, Lauren Derby, Lianne Dillsworth, Matt Elton, Elinor Evans, Marion Gibson, Julian Goodare, Ronald Hutton, Gavin Mortimer, Lisa Moses, Philip Mould, Gordon O'Sullivan, Danny Robins, Karen Serres, Claire Slack, Richard Smyth, Nige Tassell, Jonny Wilkes, Jonathan Wright

PRESS & PR
Communications Manager
Emma Cooney 0117 300 8507
emma.cooney@immediate.co.uk

CIRCULATION
Circulation Manager John Lawton

ADVERTISING & MARKETING
Advertisement Manager
Sam Jones 0117 314 8847
sam.jones@immediate.co.uk
Subscriptions Director
Jacky Perales-Morris
Subscriptions Marketing Manager
Aisha Babb/Kevin Slaughter

PRODUCTION
Production Director Sarah Powell
Production Co-ordinator
Emily Mounter
Ad Co-ordinator Bryony Grace
Ad Designer Julia Young
Reprographics
Tony Hunt, Chris Sutch

PUBLISHING
Content Director David Musgrove
Commercial Director Jemima Dixon
Group Managing Director Chris Kershaw
CEO Sean Cornwell
CFO & COO Dan Constanda
Executive Chairman Tom Bureau

BBC STUDIOS, UK PUBLISHING
Chair, Editorial Review Boards
Nicholas Brett
Managing Director of Consumer Products and Licensing Stephen Davies
Director, Magazines and Consumer Products Mandy Thwaites
Compliance Manager
Cameron McEwan
UK Publishing Coordinator
Eva Abramik uk.publishing@bbc.com

Basic annual subscription rates
UK £64.87 **Eire/Europe** £67.99
ROW £69.00

IMMEDIATE MEDIA Co

© **Immediate Media Company London Limited.**
All rights reserved. No part of *BBC History Revealed* may be reproduced in any form or by any means either wholly or in part, without prior written permission of the publisher. Not to be resold, lent, hired out or otherwise disposed of by way of trade at more than the recommended retail price or in mutilated condition. Printed in the UK by William Gibbons Ltd. The publisher, editor and authors accept no responsibility in respect of any products, goods or services which may be advertised or referred to in this issue or for any errors, omissions, misstatements or mistakes in any such advertisements or references.

recycle

ipso Regulated

GETTY IMAGES

PHOTO FINISH

ARRESTING IMAGES FROM THE ANNALS OF THE PAST

BRING OUT YOUR DEAD
c1870

For centuries, people have been morbidly fascinated with the mummies of ancient Egypt. However, this level of fascination has sometimes reached disturbing extremes. As Egyptomania swept across the globe during the 1800s, wealthy collectors decided that they weren't just interested in the treasures found inside the tombs, but the linen-wrapped bodies themselves. To keep up with the demand, Egyptian vendors – such as the man pictured here – would sell mummies to tourists on the streets. As well as grinding up the bodies to make paint (a pigment known as 'mummy brown'), some buyers would obtain the remains to host 'unwrapping parties' for their guests. Another upper-class trend was to display parts of mummies around the home – it must have been unnerving to come face-to-face with a long-dead Egyptian in your bedroom.

GETTY IMAGES

OWN A PIECE OF HISTORY WITH THE ONOTO HURRICANE PEN

Crafted with metal retrieved from a legendary World War 2 aircraft type that significantly contributed to saving Britain from invasion by the Nazis in 1940.

The pen's propeller 'spinner' is crafted of aluminium from Hawker Hurricane P2725 TM-B, the remnants of which were recovered from beneath Buckingham Palace Road, central London, in May 2004, sixty-four years after it had crashed there on 15 September 1940.

ONOTO

DISCOVER THE ETERNAL

Available from **onoto.com**

THE NATIONAL ARCHIVES

WE ARE 20s PEOPLE

A season of 1920s events, exhibitions and activities to celebrate the release of the 1921 Census of England and Wales.

Connect with #20sPeople at The National Archives and online.

nationalarchives.gov.uk/20speople